

The Rise and Development of Electric Bowed Instrument Groups in South Africa

by
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Abstract

This thesis explores the rise and development of electric bowed instrument groups in South Africa. The objective was to provide a history of the development of such groups in South Africa, as well as to compare the methods and musical products of these groups. Another aim was to explore the effects of the groups on the South African music industry and music education.

An initial literature research on the history of electric bowed instruments and the phenomenon of classical crossover music as a genre provided the contextual information needed to understand the building blocks of this relatively young compartment of the music industry. Characteristics and marketing strategies of this genre are discussed as well as the impact of aesthetics and gender on classical crossover artists. A set of questionnaires was distributed amongst members of these groups, classical professional musicians in professional South African orchestras, members of electric bowed instrument groups in South Africa, tertiary music students and students at a music school, as well as audience members at an electric bowed instrument group concert. The questionnaires were taken to the Centre for Statistical Consultation at the Stellenbosch University Statistics Department and the processed results were applied to this study. The influence of such groups on South African music education as well as the South African music industry is then examined.

The combination of electric bowed instrument and classical crossover music gave birth to the phenomenon of electric bowed instrument groups. In this thesis the “originality” of such artists was evaluated, as a distinct pattern or formula for forming and operating such groups has materialised. The South African electric bowed instrument groups attempt to incorporate a uniquely South African quality into their performances with varying levels of success. Members of such groups, as well as professional classical musicians in the country, believe that the existence and performances of these groups have had an impact on South African music education; however, this theory is proven incorrect in this thesis. Furthermore, it was found that electric bowed instrument groups could have a negative impact on

classical music in South Africa, as their marketing directed at the public may unintentionally steer audiences away from classical music performances.

The electric bowed instrument groups industry has shown enough growth to prove its sustainability in South Africa as well as internationally. It is a valuable additional occupation for bowed instrument players in South Africa, although it might have a detrimental impact on the South African classical music industry.

Opsomming

In hierdie tesis word die ontstaan en ontwikkeling van elektriese strykinstrument groepe in Suid Afrika ondersoek. Die doel van die studie is om 'n geskiedenis van sulke groepe te lewer, sowel as om die bestuur metodes en musiek van sulke groepe te vergelyk. Verder word die effekte van hierdie groepe in Suid Afrika op musiekopvoeding en die Suid Afrikaanse klassieke musiek bedryf ondersoek.

'n Literatuur ondersoek van die geskiedenis van elektriese strykinstrumente en die fenomeen van klassieke “crossover” musiek as 'n genre, het nodige agtergrond informasie ten opsigte van die boublokke van so 'n relatiewe jong afdeling in die musiekbedryf verskaf. Kenmerke en bemarkingstrategieë van hierdie genre is bespreek, sowel as die klem van estetika en geslag op klassieke “crossover” musikante. 'n Stel vraelyste is uitgedeel onder professionele klassieke musikante in Suid Afrika, lede van Suid-Afrikaanse elektriese strykinstrument groepe, tersiêre musiekstudente, studente by 'n musiekskool sowel as 'n gehoor by 'n elektriese strykinstrument groep uitvoering. Die vraelyste was geneem na die Sentrum vir Statistieke Konsultasie aan die Universiteit van Stellenbosch, en die verwerkte resultate was toegepas op die studie. Die invloed van hierdie groepe op Suid Afrikaanse musiekopvoeding, sowel as die Suid Afrikaanse musiekbedryf word in hierdie studie bespreek.

Die kombinasie van elektriese strykinstrumente en klassieke “crossover” musiek het gelei tot die ontstaan van elektriese strykinstrument groepe. In hierdie tesis word die uniekheid van sulke groepe bevraagteken, oordadig 'n patroon of formule vir die formasie en bestuur van sulke groepe te voorskyn gekom het. Die Suid Afrikaanse elektriese strykinstrument groepe wend 'n poging aan om 'n unieke Suid Afrikaanse persona aan hulle optredes te gee, met wisselende vlakke van sukses. Lede van hierdie groepe, sowel as professionele klassieke musikante in Suid Afrika glo dat die bestaan van elektriese strykinstrument groepe en hul uitvoerings 'n invloed het op die Suid Afrikaanse musiekopvoedkunde. In die studie is hierdie hipotese egter onwaar bevind. Verder, is dit bevind dat elektriese strykinstrument groepe 'n moontlike negatiewe effek op die Suid Afrikaanse klassieke musiek bedryf kan hê,

aangesien hulle bemerking tot die publiek mag onopsetlik gehore weg stuur vanaf klassieke musiek uitvoerings.

Die elektriese strykinstrument groep industrie toon genoeg ontwikkeling en groei in Suid Afrika en op internasionale vlak om hul toekoms in die musiekindustrie te bevestig. Sulke groepe is waardevolle addisionele werksgeleenthede vir strykers in Suid Afrika, alhoewel die fenomeen moontlike negatiewe impak op die Suid Afrikaanse klassieke musiekindustrie mag hê.

THE RISE AND DEVELOPMENT OF ELECTRIC BOWED INSTRUMENT GROUPS IN SOUTH AFRICA

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Chapter 1: Introduction and rationale

The term *electric bowed instrument* refers to a bowed, stringed musical instrument and/or silent stringed musical instrument “equipped with a pickup for...converting vibrations of strings to [an] electric signal” (Yamada, 1999:1).

The electric violin has come a long way since its prototype first appeared in 1928, with the first publicly available electric violin released in 1935 by the Rickenbacker Company.

In current models piezoelectric pickups are generally used (Graesser and Holliman, 1998:13). These amplification methods allow the electric instruments to move away from their traditional construction, as they no longer require resonance and string tension in the same way that acoustical instruments do to amplify their sound. This has opened up many possibilities, such as building seven-string instruments, creating various shapes and forms of bodies, and extensively altering the sound and its amplification.

These new developments have brought about a massive interest in instrument production. Hence a new market for string instruments and accessories was born. Some major manufacturers include Wood Violins, Jordan Electric Instruments, NS Design Instruments, Yamaha Electric Instruments, Realist Electric Violins, Zeta, Fender (since 1950), Coda Bows and others (Graesser and Holliman, 1998:8). Naturally, the development of the electric viola and cello followed suit.

In 1995 Vanessa Mae (born in Singapore) changed the classical music scene by releasing the track “Toccata and Fugue” from her first album, *The Violin Player*. With this album she managed to combine pop, classical and techno music into a style she calls “violin techno acoustic fusion” using her Zeta electric violin. She has become one of the highest earning violinists in the world (Welcome to Vanessa-Mae, n.d.).

Then, in 2000, an electrical quartet was founded. Mike Batt and Mel Bush, the same team responsible for Vanessa Mae’s success, conceived the idea of an electric ensemble (Batt, n.d.). They were searching for four attractive, talented musicians to

form an *electric crossover quartet*. After extensive auditions, *bond* was formed. The group had almost immediate success, with over 4 million records sales to date (*Bond*, 2012).

Since then numerous similar groups using electric bowed instruments have sprung up in the USA, the UK and in Australia, fusing classical music with popular music. Some of these groups include Blayz, Escala, Highly Wired, Fuse, String Fever, Fourplay, Siren, Sahara Strings and Maske, to name but a few. Although the “all-girl” formation of *bond* was coincidental, the majority of similar groups seem to have followed the same formula. They have been met with both enthusiasm and criticism from the public (Chang, 1998: ¶4), and, from my personal participation in such a group and interviews with other participating musicians, I have learnt that they have become the genre other musicians “love to hate” (Sterling “Electric Quartet”, n.d.).

In South Africa this industry has caught on as well and groups such as Electro-Muse, Sterling EQ, Brava, CODA, Translate and Red Cello have established themselves. Although electronic bowed instrument groups are popular with the general public they are often met with criticism from classically trained musicians (Pillow, 1997: ¶2). These local groups are not only very successful in the corporate events scene, but are also bridging the gap between listeners to popular music and those who go to classical concerts, adding South African elements and flavours into their repertoire.

The influence and success of these groups cannot be ignored for they have become an important part of our current history and should be documented as such. Electric instrument ensembles manage to create a bridge between classical performances and popular commercial events.

In this thesis my aim is to explore the contributing factors that have led to the formation of such electric bowed instrument groups in South Africa and the international groups that have influenced their existence, as well as to examine their influence on the South African music industry and music education.

The *electric bowed instrument groups* discussed in this study will have one or more permanent members in the group performing on such an instrument. This thesis should be understood primarily as a historical documentation of electric bowed instrument groups in South Africa.

1.1 Literature review

While researching the history of the electric violin, I was surprised to find numerous journal entries and publications on various makers of these instruments. The online publication by Ben Heaney, *The Digital Violin*, was most insightful with regards to vintage luthiers and inventors. The book *Design and Technique of Electric Bowed Stringed Instruments* by Graesser and Holliman gave a detailed summary of modern electric violin companies and their products.

With regard to the literature on classical crossover music, I consulted a variety of articles and encyclopaedias for information. Amongst online sources I came across an amateur fan website called *Classical Crossover* by Nicola Jarvis. Although Jarvis does not claim to be an authority on the subject, her descriptions, blogs and up-to-date news on classical crossover artists assisted me to understand this relatively new popular form of music. I have used this information to cross-reference it with other findings and to clarify my own opinions on the subject.

The international electric bowed instrument groups are well documented in press releases and their official websites, which functioned as the basis of this chapter's literature sources.

While researching the South African electric bowed instrument groups, I had only newspaper articles, reviews and official websites to consult. For all other information I had to personally interview musicians and collect data accordingly.

1.2 Research methodology and objectives

The objective of this study is to document the phenomenon of electric bowed instrument groups in South Africa. I find this to be important as this genre now has roots in the South African music industry. I also believe it creates alternative career opportunities for musicians. In future, we might need to revisit the early beginnings of this industry for research purposes. My current aim is to document this inaugural phase of the industry and to investigate the initial effects of its existence on the South African music industry and on music education.

Data with regards to the South African groups were gathered through personal interviews and questionnaires. Initial question that came to mind included: How do they choose their members? How do they choose their repertoire? What genre of music do they classify themselves in? What makes them different from international electronic bowed instrument groups? What makes them different from other South African electric bowed instrument groups? How do they decide on an income? How often do they travel internationally? Do they have a support team (lighting, sound, wardrobe, choreographer)? How do they experience the response from the public? What is their reception from classical musicians? Do they still perform in strictly 'classical' concerts? How are they involved in the South African Music Awards?

Professional classical musicians from South Africa's three permanent orchestras, the Cape Philharmonic Orchestra, the Johannesburg Philharmonic Orchestra and the KwaZulu-Natal Philharmonic Orchestra, participated in this study by completing questionnaires indicating their support for such groups and their thoughts on their influence on music education.

Students from the Department of Music at Stellenbosch University as well as students from the Hugo Lambrechts Music School completed questionnaires on the influence of such groups on their choice of instruments as well as the students' intention of supporting such groups.

Furthermore, to investigate the effects on and support for such groups among members of the general public, a questionnaire was completed by a sample audience at a Sterling EQ concert on 11 July 2011 at the *On Broadway* theatre in Cape Town. The results of these findings are documented in Addendum A, B, C, D and E.

1.3 Outline of chapters

The study will commence with a brief history of the development of electric bowed instruments as part of the background to the study in Chapter 2. I feel this is necessary to classify the specific instruments relevant to this study. This will provide the reader

with the necessary background knowledge to account for the reasons for the development of the instruments and their various uses today.

In Chapter 3 I will discuss classical crossover music as a genre and the significance of its aesthetics and its marketing within the classical crossover industry. This will relate to following chapters, as electric bowed instrument groups function within this genre.

Chapter 4 will give a very brief history of the earliest electric bowed instrument groups. I will describe how they were formed and indicate characteristics of the image and sound that became standard with all subsequent groups.

Chapter 5 will focus on South African electric bowed instrument groups. The history of the first electric bowed instrument group in South Africa will be followed by an inventory of current groups in the country.

Furthermore, the effects of such groups on the South African classical music industry and on music education will be investigated, as well as the response to such artists by classical musicians.

Chapter 2: The history of the amplified bowed string instrument

Electric bowed instrument groups all make use of instruments that are in some way amplified. This chapter will discuss the classification of electric bowed instruments and give a short history of the development of such instruments as well as mention some modern companies that developed and supply electric bowed instruments. The research and online publications of Ben Heaney have been most insightful and helpful for this chapter. His online book *The Digital Violin* has been a valuable point of departure for my research.

2.1 Background and history of the development and classification of electric bowed instruments

Like most developments in technology, the invention of electric bowed instruments occurred out of necessity. However, the need for development in this field was twofold (Graesser and Holliman, 1998:16), namely on a technological as well as a musical level.

The invention of the phonograph in the 1870s gave birth to the acoustic recording industry (Graesser and Holliman, 1998:18). Initially voice, piano and winds could be recorded on Shellac¹ disks without too many concerns about volume, but string instruments remained inaudible. In terms of decibels stringed instruments could not compete in this new field of technology. In the 1900s Augustus Stroh invented the Stroh violin as a solution to the volume problem in acoustic recording.² This instrument became the forefather of amplified bowed stringed instruments. In time, with new developments in electro-acoustic recording, the Stroh violin became obsolete and was replaced with electromagnetic and electrostatic bowed instruments (Graesser and Holliman, 1998:19).

On a musical level the involvement of stringed instruments in jazz and rock music led to experiments with volume and sound production. The invention of the electric violin solved the problem of inadequate volume, but also created a tone that was not “the true sound of the violin”, according to Stephane Grappelli in an interview with

¹ Shellac is a material similar to that used in button making (Borwick, 1982:16).

² See Stroh Violin, 2.2.1 below.

Graesser in 1996 (Graesser and Holliman, 1998:24).

It was on this basis that some jazz violinists in fact chose to use the new invention, while others avoided it. Grappelli may have preferred the natural acoustic sound of the violin, but one of jazz's pioneering violinists, Stuff Smith, enjoyed and experimented with this new sound. Stuff had struggled with being heard over his ensemble (Glaser and Grappelli, 1981:16) until a representative of the Vioelectric company presented him with a "Vio-Electric" in 1936 at the Onyx Club (Graesser and Holliman, 1998:23). He initially tried a Stroh violin to increase his volume (Potter, 2009:49). After trying the Vioelectric, he found the electric violin more equipped to create the sound necessary to compete with his blues band, but also liked the different sound it created (Graesser and Holliman, 1998:23-24).

Rock music also had an influence on string players, who started experimenting with effects such as distortion to try and copy a guitar-like sound. Jazz artist Jean Luc Ponty and rock artist "Sugar-Cane" Harris used new effects in sound, like the "echo, reverb and wah-wah" effects (Graesser and Holliman, 1998:27).

Later developments in the manufacturing of electric violins brought about a new industry of luthiers, challenging and pushing the boundaries and capabilities, mostly to the private specifications of experimental musicians. The Indian violinists Lakshminarayana Shankar and Lakshminarayana Subramanian combined Indian and Western music using 10-stringed double-necked violins and used the open strings to create the "droning" sounds found in Indian music (Garrick, 2009:47). The built-in effects could make an instrument sound an octave above or below its range (Garrick, 2009:47). Composers started creating works specified for electric bowed instruments, for example George Crumb's "Black Angels" is an example of a composition for electric quartet.

2.1.1 Electronic vs. electric

Both electric and electronic instruments need electricity to function. According to Davies (2001a:67) and Schrader (1982:62), one way of distinguishing between the

two types of instruments is to classify them by the method they use to generate sound.

Electronic instruments cannot produce vibration without the use of electricity. These instruments generate sound “by means of electronic oscillators or digital circuitry” (Davies, 2001a:67). The instruments have to include devices such as thermionic³ valves or semiconductors to create fluctuation in the electric circuit, where an acoustical instrument would vibrate mechanically. In other words, these instruments produce sound by using electronics rather than by directly producing mechanical vibrations.

There are three classifications to electronic instruments

1. Monophonic: Instruments that can produce a single pitch at a time only.
2. Partially Polyphonic: Limited number of pitches can sound at any one time.
3. Fully Polyphonic: A number of pitches within a certain range can sound at any one time (Davies, 2001a:74).

The term *electric* is used when an instrument can produce mechanical vibrations, but makes use of electric devices to determine or affect the sound produced (Kennedy, 2006:265). Two types of instruments can be classified as electric: electromechanical and electroacoustic (Davies 2001a:67).

1. *Electromechanical* instruments produce a converted audio signal by mechanically creating a “fluctuation in an electrical circuit” (Davies, 2001a:67).
2. *Electroacoustic* instruments produce sound by acoustic methods, even if the sound is almost inaudible. An electric bass is one example of such an instrument; when the string is plucked, you can see the vibration, but there is very little volume produced. The sound is then amplified by means of adding pick-ups, built in microphones, or transducers⁴ to amplify the vibrations (Davies, 2001a:67).

Electroacoustic instruments can be subdivided into four categories (refer to Table1).

³ A thermionic valve is an electronic valve in which electrons are emitted from a heated cathode.

⁴ A transducer receives and converts a signal in the form of one type of energy to a signal in another form. E.g. a microphone converts acoustic energy to electrical impulses (Borwick, 1982:253).

- 1.1 Electromagnetic: An electromagnetic pickup will contain one electro-magnet for every string on an instrument. When the instrument is played, the vibrations of the strings will cause a disturbance in the magnetic fields surrounding the magnets, which creates a voltage that is amplified and transmitted to a loudspeaker (Fender, 1961:2 ¶2).
- 1.2 Electrostatic: According to Davies (2001a:68),
 An electrostatic pickup usually consists of a rectangular bar or plate which functions as one electrode or plate of a variable capacitor or condenser whose other plate consist of a vibratory mechanism.
 The plates vibrate to create friction. The friction creates static energy, which is then converted into sound.
- 1.3 Photoelectric: Light is shone on a photoelectric cell, but is interrupted by markings on a “semi-transparent” film (Brice, 2005), or by moving an object between the source and the cell (Davies, 2001a:72).
- 1.4 Piezoelectric: Piezoelectric pickups consist of “small pieces of piezo-electric crystal” or ceramic material (Graesser and Holliman, 1998:145), which produces electricity when under applied pressure. The pressure changes within the crystals create a fluctuating current. In the case of the violin or guitar, the vibration of strings causes pressure (Yamada, 1999:1).

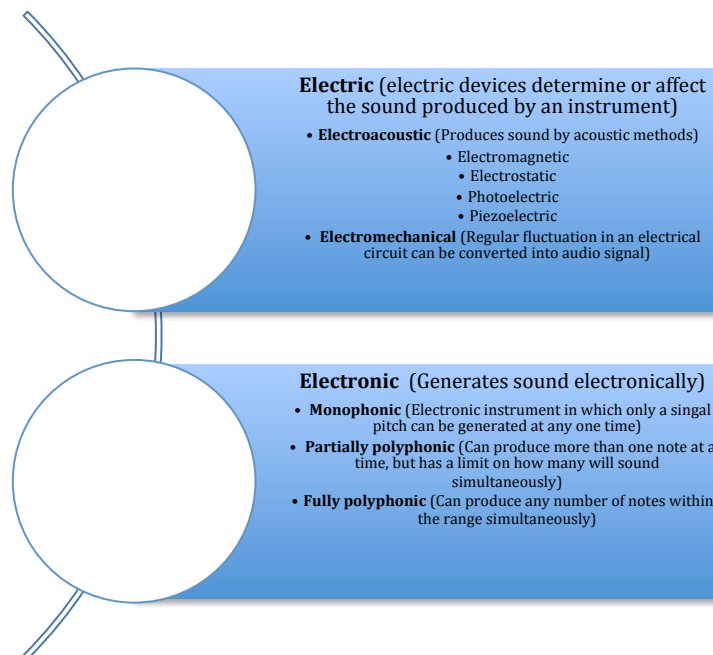


Table 1 Categorising Electronic Instruments based on Davies (2001:a67-106)

2.1.2 Electric bowed instruments

According to Graesser and Holliman (1998:10), *electric bowed instruments* are instruments related to the string family. These instruments are bowed or plucked to produce a sound mechanically and then modified or amplified with electricity. The first models were ordinary violins fitted with pick-ups (Garrrick, 2009:46), but later models had microphones and pickups attached or built into their structure to amplify or alter their sound (Graesser and Holliman, 1998:10). Electric bowed instruments mostly make use of either electromagnetic or piezoelectric pickups (Davies, 2001a:69).

Graesser and Holliman (1998:10) state that these instruments can be divided into four categories.

1. Amplified acoustic instruments: acoustic instruments with added pickups.
2. “Silent” – instruments: meant for practise purposes⁵.
3. Electric instruments: build for electrical amplification.
4. “Crossover instruments” that can be plucked or bowed⁶.

2.2 Ancestors of the electric violin

The following examples of instruments are antecedents of the electric bowed instruments industry, from amplified violin (Stroh violin), to electro-acoustic violin (Giant Tone Radio Violin) and finally the electric violin (Pfeil’s Electric Instrument). Some of the companies that manufactured the first electric violins also manufactured electric guitars⁷ and applied the same principles to violins.

Although the Stroh violin is technically not an electric instrument, it is mentioned here as the first amplified bowed instrument and was forerunner of the technological developments of the violin in the recording industry.

⁵ See Yamaha 2.4.3.1

⁶ See NS Design 2.4.2.1

⁷ Lloyd Loar worked for the Gibson Company (Graesser and Holliman, 1998:21) and guitar companies such as Fender, Framus and Berry were involved after the Second World War. (Graesser and Holliman, 1998:22).

2.2.1 The Stroh violin

In the early stages of the acoustic recording industry, the sound of the conventional violin was “not directional enough” to be audible on the final recorded albums (Lukoszevieze, 2009). Pilling (1975:86) mentions that in 1899 the English watchmaker and inventor (Rabinovici 2005:100), Augustus Stroh, applied for his first patent of the Stroh violin, which was granted in 1900. This invention was Augustus Stroh’s answer to the string instrument problem of the recording industry.



Fig. 1 Photograph of Stoh [sic] Violin (*The Stroh Violin Being Played*, ca. 1902)

This instrument was considered to be the first to move away from traditional violin designs. The stick-like body of the instrument did not resemble that of the traditional violin. Its function was merely to hold the parts of the instrument together and had no influence on the sound (Donovan, 1902:90 ¶2).

The principle of the Stroh violin was simple. The strings of the violin caused the bridge to vibrate against an aluminium diaphragm (Graesser and Holliman, 1998:18). These vibrations in turn were amplified by a metal “trumpet-like horn” (Lukoszevieze, 2009).

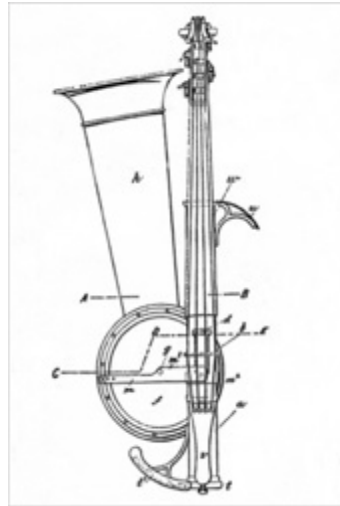


Fig. 2 From Stroh's Patent 1899 (Stroh, 1899)

The attached horn solved the problem of the non-directional sound and volume in the recording studio. The Stroh instruments were considered to have the volume equal to four traditional violins (Donovan, 1902:91 ¶4) and the violinist could simply turn the horn to face the microphone directly while recording in order to increase the effect of loudness. Almost all violin recordings before 1925 were made on Stroh violins (Lukoszevieveze, 2009).

Varieties of the instrument included Arthur Howson's Phonofiddle in 1904 (Montagu, 2002:1221), Horn fiddles, One-string fiddles and the Japanese fiddles (Graesser and Holliman, 1998:19). Later models also included a second smaller horn facing the musician as a type of monitor (Davies, 2001b: 602).

After the introduction and development of electrical recording techniques in the 1920s, the Stroh violins were rendered obsolete (Graesser and Holliman, 1998:19). However, they managed to find their own place on the concert stage during the First World War, in open-air concerts and dance halls (Rabinovici, 2005:101) and the manufacturing of these instruments continued until 1942.

Some compositions were specifically written with the Stroh instruments in mind. In the *New Grove Dictionary of Music and Musicians* Hugh Davies (2001b:602) mentions his own theatre work, "The Birth of Live Electric Music" of 1971, in which Stroh instruments featured as well as in the scores for Dennis James's 1920s 'silent' films.

A few models of the original Stroh instruments still remain in use today. The Kryonics⁸ group uses Stroh as well as Phonofiddles in their albums (Kolkowski and Rose, n.d.). The London-based Strohviols quartet performs on Stroh instruments and music especially composed for these instruments (Lukoszevieze, 2009). Today replicas of Stroh violins can still be ordered and bought through the company/supplier Elephant Lightfoot Bamboo Saxophones in Thailand.

2.2.2 Giant-Tone Radio Violin – Starzl 1927

The Giant Tone Radio Violin is an example an instrument that developed from musical necessity. R. F. Starzl designed this instrument when the leader of a dance-orchestra wanted to improve the balance between his violin solos and the accompanying band (Heaney, 2000).

The design was an ordinary acoustic violin with a built-in pickup, making it one of the first electro-acoustic violins (Barnett, 2006). A standard microphone was used in the first prototype to amplify the violin. However, when the volume of the amplification was increased too much, it created feedback, distorting the sound (Heaney, 2000).

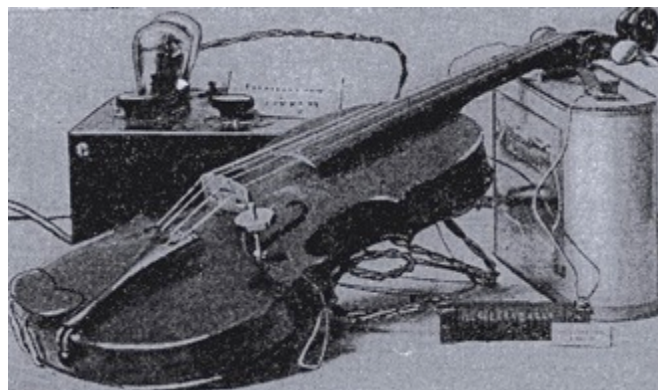


Fig. 3 Giant-Tone Radio Violin (Starzl, 1927)

⁸ The Kryonics are an experimental music ensemble based in Berlin, Germany.

The microphone was then replaced with a small carbon button pickup, which was placed near the edge of the violin (Heaney, 2000). The pickup amplified the vibrations of the violin as opposed to the microphone amplifying the acoustic sound. The pickup was powered by a six-volt battery, which was in turn connected to a speaker.

2.2.3 Electric Violin - Victor A. Pfeil 1928

In October 1928 Victor Pfeil filed an application for a patent of an electric violin. The patent, which was granted in 1932, referred to “a stringed instrument having a transforming and amplifying device mounted in part thereon” (Pfeil, 1932:1). Unlike a traditional violin, it had no soundbar. Instead, this instrument had the skeletal outline of a normal violin and used a small electromagnetic pickup hidden under the bridge to amplify the sound.

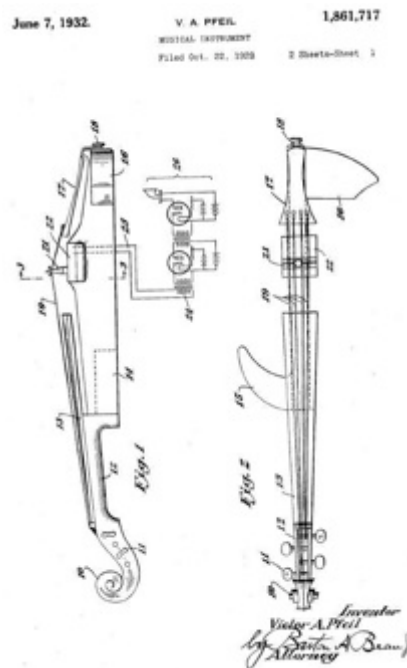


Fig. 4 Pfeil's electric violin (Pfeil, 1932)

Like the Stroh violin,⁹ the function of the body was merely to hold the parts together. The patent states:

⁹ See Stroh Violin 2.2.1.

...the usual body portion or resonator box of this type of stringed instrument is omitted, being replaced by a suitably turned and finished stick of wood (Pfeil, 1932:1).

In a magazine advertisement, the description reads:

When the instrument was played, the vibrations of the strings and the bridge [were] converted into electrical energy by the magnetic pick-up, and carried to an amplifying unit and loud speaker” (Pure-Toned Electric Violin Has No Sounding Board, 1933:374).

Thus according to Kennedy’s (2006:265) description the Pfeil violin was a true electric instrument.¹⁰

Pfeil filed a second application in 1933 with some modifications. He intended to apply the same principle of amplification to cellos (Pure-Toned Electric Violin Has No Sounding Board, 1933:374). Together with Albert E. Allen he produced electric instruments (ukuleles, violins, violas) in Allencraft Laboratories in New Jersey (Heaney, 2000).

Although it seems that Pfeil’s electric violin never achieved commercial success (Heaney, 2000), his creation might have inspired George Beaucamp’s creations (Silzel, 2009).

2.2.4 George Eisenberg 1929

In America in April 1929 George Eisenberg applied for a patent with regard to bowed stringed instruments; it was approved in 1933. The invention described was an electric violin containing an electromagnetic pickup, a small device that could be applied to the instrument and adjusted by the musicians without disturbing their performance (Heaney, 2000).

It was a skeleton-like instrument, being given only the outline of the shape of an ordinary violin, much like today’s Yamaha silent violin.¹¹ There was no scroll at the head of the instrument and the strings were bolted to the top and adjusted at the

¹⁰ See 2.1.

¹¹ See Yamaha 2.4.3.1.

tailpiece. The patent suggests that Eisenberg intended to apply this principle to all types of bowed string instruments (Heaney, 2000).

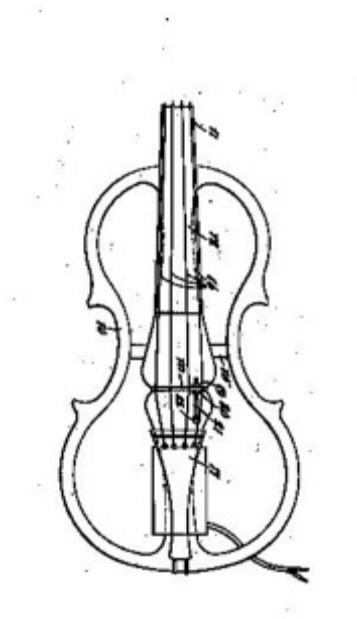


Fig. 5 Sketch of George Eisenberg's Electric Violin (Eisenberg, 1929)

2.2.5 Gabriel Dimitriu 1929

In December of 1929, the same year Eisenberg submitted his patent, electric violins reached France when Gabriel Dimitriu applied for a patent for a *Violon – Electromagnetique Transmettant Les Sons Aux Haut-Parleurs* – Electromagnetic Violin Transmitting Sound to Speakers (Heaney, 2000). The patent for his electromagnetic pickup was applicable to all string instruments.

2.2.6 Violin Electrique - Ivan Makhonine 1930

The skeletal frame of the Makhonine violin resembles the Eisenberg violin and “may have been first to be demonstrated in Paris, in 1930” (Barnett, 2002). It was fitted with a pickup that touched the bridge and was linked with a wire to an amplifier. The creator, Ivan Makhonine, described the sound of the violin with its electric pick-up as a “pure tone” (Electric Violin Plays Without Sound Box, 1930:26).



Fig. 6 Photograph showing Cecilia Hansen and the Makhonine violin (*Violin Electrique*, ca. 1930)

2.2.7 Vivi-Tone – Lloyd Loar 1933

Lloyd Loar was a concert cellist and composer, who was trained in physics and acoustics (Soros, 2000). Between 1919 and 1924 he worked for the Gibson guitar company as an acoustical engineer (Carter, 2009:64) and was responsible for various unusual and ground-breaking guitar designs (Carter, 2009:69). In 1925 Loar became a lecturer in acoustics at the Northwestern University in Evanston, Illinois (Soros, 2000).

In 1933, in association with Lewis Williams,¹² Loar formed the ViviTone Company, and together with their sister company, Acousti-Lectric, they designed and manufactured electric instruments from the violin and fretted string instrument families (Bacon, 2001:57). In the same year Loar applied for a patent applicable to all stringed musical instruments, played in the same manner as their traditional models, but solid bodies replaced the usual hollow bodies and electromagnetic pickups were added.

¹² Lewis Williams was another former employee of the Gibson Company (Carter, 2009:69).

These electric instruments were useful for practice purposes since, without amplification, the direct sound created was weak. Students could use headphones for silent practising (Heaney, 2000). Thus Loar invented the first “Silent violin”.¹³

The aim behind the invention was to provide improvements in the quality and tone of string instruments. This way the manufacturer could duplicate these qualities in all instruments produced. Another feature would be that musicians could predetermine and programme their preferred tone quality (Heaney, 2000).

Loar also invented the first solid-body electric viola (first electric viola specifically for amplification). The instrument was “finished in Gibson Cremona-brown brushed” varnish and had a built-in electromagnetic pickup on the bridge. The design included an endpin to be “played in the gamba style” (Soros, 2000).

Loar filed nine patents for inventions in his career, including the following patents of electric instruments: the 1934 electric violin, the 1934 electric double bass and the 1935 electric viola (Davies, 2001a:70).

2.2.8 Beauchamp and Rickenbacker Electro Violins 1936

According to Heaney (2000), “possibly, nothing is known of the first experiments by George Beauchamp in making an electric violin.” It is said that he started developing electric instruments after a visit to Augustus Stroh in the early 1900s (Heaney, 2000). In 1931 he managed to build a guitar with a magnetic pickup, which he manufactured, alongside the American-based Rickenbacker Company. This type of guitar was dubbed “frying pan” because of its banjo -like shapes (Bacon, 2001:57).

In 1936 Beauchamp filed a patent for an Electro Violin, which was granted in 1938 (Heaney, 2000). The design of this instrument was stick-like, with the tuning pegs moved to under the chin to distribute the weight evenly (Silzel, 2009).¹⁴ Beauchamp “was a great believer in using plastics” in the designs of his instruments (Uhrik,

¹³ See Yamaha 2.4.3.1.

¹⁴ The Jensen company manufactures similar models today. See 2.4.2.2.

2003). His first “Electro Violin” was made from Bakelite.¹⁵ However, in his second patent of 1943 Beauchamp used aluminium instead (Heaney, 2000). The Beauchamp Electro Violins were thought to be “the first electric violin[s] to be made commercially available” to the public (Heaney, 2000). From the patents it would appear that the Rickenbacker Company planned to produce a whole family of electric bowed stringed instruments, but in the end only the violin and double bass were manufactured on a small scale.

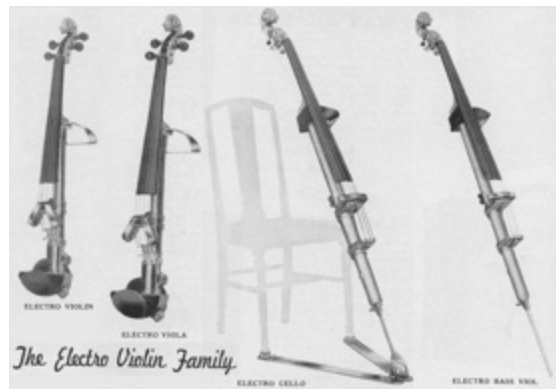


Fig. 7 The Electro Violin Family (n.d.)¹⁶

2.2.9 Vioelectric - Fredray H Kislingbury 1937

F. H. Kislingbury’s Vioelectric, designed in 1937, was the first electric violin to be endorsed by a famous musician (Heaney, 2000). Although it had the full body of a violin, it had no f-holes but instead had two sound posts. It was fitted with a floating bridge so that the vibrations of the bridge would not affect the body of the violin. The instrument was produced by the Valco Company and was made famous by the jazz violinist, Stuff Smith.¹⁷

As a jazz and swing violinist, Smith had problems being heard over his band and so he originally experimented with the Stroh violin¹⁸ (Barnett, 2006). He was introduced to the Vioelectric at the Onyx Club, where he regularly performed

¹⁵ Bakelite was one of the first plastics made from synthetic components. It changed colour with age and could possibly even acquire a matured sound.

¹⁶ ¹⁶ The models showed here still place the tuning pegs in the traditional area above the scroll.

¹⁷ Stuff Smith, or Hezekiah Leroy Gordon Smith, was a prominent violinist in the swing era of jazz music.

¹⁸ See Stroh violin 2.2.1.

(Barnett, 2006) and purchased one of the first privately owned electric violins in 1936 (Glaser and Grappelli, 1981:16).

Stuff Smith became a representative of the Violectric and appeared in many adverts featuring the instrument.



Fig. 8 Stuff Smith advertising the Violectric: This Violin is a Killer (Messer & McCubbin, 2011)

2.3 Summary of vintage electric bowed string instrument makers

Below is a historical timeline to summarise the development of electric bowed instruments.

Timeline

1899: UK. First amplified bowed instrument. Stroh violin.
1927: USA. First electro acoustic violin. Giant ToneRadio Violin.
1928: USA. First completely electric bowed instrument. Pfeil's electric violin.
1929: USA. First electric bowed instrument to move away from traditional shape. Eisenberg's electric violin.
1929: France. First electric bowed instruments appear in France. Makhonin attaches pickup to bridge.
1933: USA. First silent "practice" violin. Loar's Vivi-Tone violin is the first solid body bowed instrument.
1936: USA. New materials used. Instruments made from bakelite and stick-like shape. Rickenbacker electro violin
1937: Electric violins endorsed by jazz musicians.

Table 2 Summary of the development of the electric violin based on Heaney's Digital Violin, (Heaney, 2000)

2.4 Modern makers

The current designs of electric bowed string instruments follow four basic shapes or models that were established by the abovementioned inventions.

1. Classic model: Traditional shaped instrument with resonant or solid body;
2. Stick-like model: Merely functional models;
3. Skeletal instrument model: Following the classic instrument's outline;
4. Guitar-like and avant-garde models (Graesser & Holliman, 1998:12).

Today electric bowed string instruments are in great demand and are almost as easy to purchase as electric guitars. Most models are available for purchase online.

Companies who manufacture such instruments include Achieve Instruments, Laboratorio Strumenti Musicali, Heys Instruments, Ithaca Stringed Instruments, Jensen, Jordan, Ulf Kloo Violiner, Lieber, Neo Products Inc., NS Design, Skyinbow, Vector, Violectra, Wood Violins, Yamaha, Fender and Zeta to name but a few (Graesser and Holliman, 1998:43-126).

A selection of these will be highlighted as examples of the different designs and models available.

2.4.1 Classic model: Traditional shaped instrument with resonant or solid body

2.4.1.1 Fender

Leo Fender designed the first commercially manufactured solid electric guitar in 1950. It was named the Fender Broadcaster (Bacon, 2001:57).

Fender's contribution to the electric guitar was not its invention but its mass production at musician-friendly prices. Fender was to the electric guitar what Ford was to the automobile (Silzel, 2009).

The same can be said about the role that Fender instruments played in the electric violin industry.

The Fender FV-3 Deluxe Violin is made of solid flame maple and an ebony “fret board”. The instrument holds passive volume and tone controls and is fitted with a piezo electric pickup on the ebony bridge (Fender Musical Instrument Corporation, 2012).

The Fender Electric Violin follows the tradition shape of a violin, with slight variations on the curves.



Fig. 9 FV-3 Deluxe Violin (Fender Musical Instrument Corporation, 2012)

2.4.1.2 Ithaca Stringed Instruments

Ithaca Stringed Instruments has been based in New York since 1977. The creators, Eric Aceto and Dan Hoffman, choose to focus their designs on developing amplified stringed instruments that enhance and project the natural nuances of acoustic instruments (Graesser and Holliman 1998:70). These are essentially acoustic instruments designed to be plugged in and amplified (Lieberman, 2012a).

The Ithaca Aceto/Violect Cellos and Violins retain the traditional shapes of the ancestral instruments, but the f-holes, bass bars and soundposts are omitted from the designs. The Aceto/Violect Pickup System uses a “twin sensing element” within the bridge (Graesser & Holliman, 1998:72). The jazz violinist, Jean Luc Ponty, plays an Ithaca Violect (Lieberman, 2012a).



Fig. 10 The NV Cello (Lieberman, 2012b)

2.4.2 Stick-like Model: Merely functional models

2.4.2.1 NS Design

In 1980 Ned Steinberger released an electric bass guitar that was built completely of “injection-moulded” plastics (Graesser and Holliman, 1998:90). The instruments had a small thin body and were stick shaped.

From this idea formed the NS Stick Bass, a “crossover instrument for guitarists and bassist” that could be played vertically or horizontally (Graesser & Holliman 1998:92). This instrument was a headless bass with 8 strings that could be tapped or plucked (NS Design, n.d.).

Steinberger went on to invent electric bowed string instruments and design stick-shaped violins, violas, cellos and basses. His designs were never intended to sound like their acoustic counterparts; instead he experimented with “setting the instruments free” (NS Design, n.d.).

The NS 5 string cello also has a stick-shaped body made of maple, supported by a tripod stand that can be adjusted to play sitting or standing. It is fitted with a

“Bipolar piezo bridge” that can pick up lateral and radial vibrations (Graesser and Holliman, 1998:92).

The NS 5 String Double Bass follows the same structure, but is fitted with two pickup systems, a “BiPolar directional piezo bridge” and a “low impedance” magnetic pickup system (Graesser & Holliman 1998:92).



Fig. 11 NS Design, CR Violin (*CR Series Violin*, n.d.)

2.4.2.2 Other Stick-like models

The Jensen, Vector and Jordan companies also use the stick-like shape in their instrument designs.

Jensen designs place the tuning pegs under the chinrest¹⁹ and use a MIDI pickup system designed by Zeta (Graesser and Holliman, 1998:76). Jordan designs also place the pegs behind the bridge, but the shape of the instrument offers a bit more resemblance to the traditional by adding slight outlines curves to the design. Their instruments are offered in a variety of colours (Graesser & Holliman, 1998:80).

2.4.3 Skeletal instrument model: Following the classic instrument’s outline

2.4.3.1 Yamaha

Because of the “dense living conditions” in Japan, practising the violin can become a hinderance for neighbours (Niles, 2009). In 1994 Yamaha launched a “silent instrument series”, including silent pianos, brass and drums (Graesser & Holliman,

¹⁹ Similar to the Beauchamp, Rickenbacker Electro Violins (see 2.2.8).

1998:124). These were instruments that could be practised with the use of headphones, like the designs of Lloyd Loar.²⁰ The first silent violin was released in 1997 (Niles, 2009). The instrument was fitted with a piezo electric pickup under a removable bridge (Graesser & Holliman, 1998:125). The musician could also choose a reverb option from an onboard sound-processing chip and adjust the master volume on the side of the instrument.



Fig. 12 Yamaha's YSQ3-PW Pearl White Silent String Quartet (2012)

The Yamaha SV series was never intended as a performance-level instrument. The instrument's design is skeletal,²¹ following the classic instrument's outline,²² with parts constructed from spruce, hard maple, ebony and plastic (Graesser & Holliman, 1998:125).

With the demand for electric performances increasing, Yamaha redesigned the SV series for amplification. The pickups progressed from single to dual and eventually the EV (Electric Violin) series “with pickups that are individual for each string” (Niles, 2009).

Their latest SV model, the SV150 Practice Plus, includes a control box, digital tuner, digital metronome, digital sound effects and a memory card for recordings (Niles,

²⁰ See Loar 2.2.7.

²¹ See Eisenberg 2.2.4.

²² See 2.3.

2009). The Yamaha electric string instrument family includes violins, violas and cellos.

2.4.3.2 Violectra

The Violectra is another example of skeletal electric instruments. It is manufactured by a British company of the same name founded by Bruce Johnson (Graesser & Holliman, 1998:116). His instruments are made of European maple and ebony, and the tuning pegs are placed behind the bridge²³ and the violin functions with a piezo electric transducer system that is placed underneath every individual string (Graesser & Holliman, 1998:118).

2.4.4 Guitar-like and avant-garde models

2.4.4.1 Wood Violins

Mark Wood is an electric “Hard Rock” violinist, who studied at the Julliard School in New York. Since high school Mark has experimented with electric violin designs and built his own electric violins for personal use (Graesser & Holliman, 1998:120). His experiments and interest in rock music led him to a violin technique that is easy to learn for guitar players. This also influenced his designs in electric violins. Mark Wood designs instrument that resemble electric guitars and are given names such as “Viper”, “Sabre” and “Stingray” (Graesser & Holliman, 1998:122). This would classify his instruments as avant-garde-like or guitar shaped.²⁴ Both the Sabre and Stingray designs can have either four or five strings. The Viper is a “six-string fretted” violin and can be tuned like a guitar (in quarts) or like a violin (in fifths) (Graesser & Holliman, 1998:122).

Furthermore, Woods has designed a tripod chest-support system, which eliminates the need for a chin rest or shoulder rest, and leaves the musician’s hand completely free. The instruments are also fitted with a guitar strap, which is fastened behind the

²³ Similar to the Beauchamp, Rickenbacker Electro Violins (see 2.2.8).

²⁴ See 2.3.



Fig. 13 *Mark Wood performing on his Viper (2012)*

player's back. The Wood Electric Cellos also come with a guitar strap, which makes the cellist completely mobile (Niles, 2009).

Wood uses Zeta Pickups, Barbera Transducer Systems or Barcus Berry Pickups on his instruments (Graesser & Holliman, 1998:122).

2.4.4.2 Zeta

Another avant-garde guitar-like design of instrument comes from the Zeta Music Company that was founded in 1981 by Keith MacMillen in California (Graesser & Holliman, 1998:126). This company designs 4- or 5-string electric violins, violas and cellos in all colours and a “crossover bass” that can be played both upright and like a bass guitar (Graesser & Holliman, 1998:129). Zeta is the preferred instrument choice of Vanessa Mae.²⁵

2.5 Uses for the electric bowed instruments violin in today's industry

The amplification of bowed instruments and the effects equipment that can be applied to them have opened new possibilities to contemporary composers.

In 1970 George Crumb composed a piece for electric string quartet entitled “Black Angels,” (Napoliello, n.d.) which was first performed by the Stanley Quartet in Ann

²⁵ See Vanessa Mae 4.1.

Arbor in the same year and later, in 1990, by the Kronos Quartet. The composition was inspired by the Vietnam War and refers to works by Schubert (“Death and a Maiden”) and Tartini (the Devil’s Trill).

The violinist Arthur Polson and the CBC Winnipeg Orchestra commissioned a work from Victor Davies for electric violin and orchestra. This work, “Pulsations for Violin an Orchestra” was first performed in 1978 and was recorded by Arthur Polson on a *Raad* Electric Violin designed by Richard Armin (Davies, 1995).

John Adams composed a piece for solo electric violin and orchestra for the violinist Tracy Silverman of the Turtle Island String Quartet. Silverman first performed this piece, “The Dharma at Big Sur”, on October 24 2003, accompanied by the Los Angeles Philharmonic (Adams, 2010).

Probably the most famous of contemporary composition for electric bowed instruments is the “Viola Tango Rock Concerto”, which was commissioned by Maxim Vengerov from Benjamin Yusopov (*Maxim Vengerov: Living the Dream*, 2005). In 2005 Vengerov took a month’s sabbatical from his concerts and touring. He went to Paris to study tango and learned to improvise on an electric violin from Didier Lockwood (Shave, 2007:33), who himself was a student of Grappelli (*Maxim Vengerov: Living the Dream*, 2005). In the concerto Vengerov has to switch between an acoustic viola and an electric violin, and finish by dancing the tango while pretending to play the violin.

String quartets such as the Turtle Island String Quartet, Black Swan Quartet and The Modern Quartet have turned to jazz music for inspiration and use electric bowed instruments to create the necessary effects (Graesser & Holliman, 1998:37).

Jazz legends such as Stéphane Grappelli, Stuff Smith, Joe Venuti and Jean Luc Ponty inspired younger generations of jazz musicians to improvise and experiment with electric bowed instruments (Graesser & Holliman, 1998:29). Didier Lockwood, who trained Maxim Vengerov for his above mentioned concerto, prefers to set his electric violin sound to that of a trumpet when improvising (Graesser & Holliman, 1998:29).

In folk rock prominent names such as Jerry Goodman, Dave Arbus and Ric Sanders have all changed over to electric violins as their instruments of choice (Graesser & Holliman, 1998:30). In rock music one cannot mention the electric violin without thinking of Mark Wood, who is the founder of Wood Violins,²⁶ a leader in electric violin rock performances and the founder of the “Electrify Your Strings Project”.²⁷

The electric bowed instrument has found its place in classical, jazz, pop and rock music. It has a role in teaching and has spawned a new genre of “Crossover” music. Crossover music describes a genre of music where the standard classical repertoire is remixed and given a dance beat and then performed on electric bowed instruments.

The following chapters will focus on electric bowed instruments groups who have adopted and specialise in performing in this genre.

²⁶ See Wood Violins 2.4.4.1.

²⁷ See 4.3

Chapter 3: Classical Crossover Music

Before discussing electric bowed instrument groups, I thought it would be useful to look at the genre of musical style that they are categorised in, namely classical crossover music.

In the music industry the term *crossover* refers to a practice in music when an artist or composer incorporates musical elements into a performance or composition that are not specific to that particular genre (Stilwell, 2001:727). The genres mentioned here are not just the timeline classifications of the classical music industry, but also the “artificial concepts” used in modern-day music “charts” that divide music into categories, such as R&B, Jazz, Classical, Country and Pop (Stilwell, 2001:727). The term is applicable to all styles of music and there is evidence of such musical style collaborations throughout history, although the success of such ventures varies. The term *classical crossover* music refers to music and artists who incorporate classical elements into their artistry and could be placed in the “classical chart” section as well as any other.

This chapter will mention various occurrences of crossover music in music history and discuss characteristics of classical crossover music, influences of aesthetics and gender in the marketing of such music, and mention a selection of significant classical crossover artists.

As there are few published books on the matter, most of the information on classical crossover artists has been gathered from the artists’ official websites, press clippings and fan-based websites.

3.1 Crossover Music

The reasons for crossovers in music history may vary. Musicians and composers are influenced by the people they meet, the art they come into contact with and the trends of their times. In my opinion, geographical factors such as travelling, historical events

such as wars, fashion, experimental compositions, curiosity and even musical instrument development could contribute to such crossovers.

In classical music of the traditional sense, we find examples of genre crossovers. In the beginning of the 20th century, jazz influenced classical music when ragtime was introduced in Paris (Trespassing musicians, 1993: ¶8). An example of this is Claude Debussy being inspired to include the “Golliwog’s Cakewalk” in his *Children’s Corner* Suite. In return, “French impressionist composers have influenced Jazz musicians” (Trespassing musicians, 1993: ¶8), as demonstrated by the Ravel-like chord progressions present in Duke Ellington’s music. The French composer, Maurice Ravel, included a movement in his Second Violin Sonata (1927), entitled “Blues”, containing clear elements of jazz and blues. So also, post-modern classical composers such as John Adams combined rhythms of “rock and African music” in the classical music industry (Trespassing musicians, 1993: ¶10). Some musicians of the younger generations view jazz and pop as “congruent with 20th century classical music” (Trespassing musicians, 1993: ¶5).

According to the author Jim Whiting,²⁸ (2008:69), crossover music describes music that was “written for one genre, and presented in another”. He adds that the purpose of crossover music is “to appeal to a wider audience than the original version” (of music) would have been able to reach (Whiting, 2008:69) In my opinion, crossover music also removes the boundaries that the classifications of genres in music impose on artists.

Examples of crossover occurrences in music are more apparent in the popular music of the late 20th and early 21st centuries.

In 1965 the African-American group, The Toys, fused pop-rock and classical music with the song “A Lover’s Concerto”. In this song the all-girl vocal group used the melody of Bach’s Minuet in G major, and adapted the rhythm from 3/4 time to 4/4 time to create a pop song (Thompson, 2012). Even in the name, the term “concerto” was borrowed from classical music and would not have normally been found on the

²⁸ Jim Whiting is the author of *Yo-Yo Ma: A Biography* (2008).

American pop scene. Similarly, in 1972 the Electric-Rock group, Apollo, combined rock and classical music in their track “Joy” (McLeod, 2006:352). “Joy” was a remixed version of Bach’s *Herz und Mund und Tat und Leben*, or “Jesu Joy of Man’s Desiring”. In this example the vocals were omitted and an up-beat drum track was incorporated. It is clear to the listener that the instruments used for this track also fused old and new, combining the sounds of synthesisers and harpsichords.

In 1970 the disco era was largely responsible for a number of crossover influences. Walter Murphy’s “A Fifth of Beethoven”, David Shire’s “Night on Disco Mountain” and Wendy Carlos’s *Switched on Bach* and *Brandenburg* (McLeod, 2006:349) were popularised by the successful 1977 disco movie *Saturday Night Fever* (McLeod, 2006:350). The soundtrack for this film, including the songs mentioned, provides evidence of cross-pollination and contains a variety of, disco-classical fusion pieces of music. Characteristics of these tracks were the use of symphonic and string-orchestra repertoire and the addition of disco beats and bass lines for dancing purposes.

Some more examples of disco-classical crossover music include the K-Tel Records’ album *Hooked On Classics* and the track, “Brahms’s Disco Dance No. 5” by Klassiks Go Disco. The Electric Light Orchestra’s heavily orchestrated pop songs are an example of pop music containing classical music elements (McLeod, 2006:349).

Between 1970 and 1990 crossover experimentation took place enthusiastically in the country music industry (Stilwell, 2001:727). Country music combined with rock, pop, folk, blues, punk and classical music with great success, although the movement was shunned by country music purists (Dicaire, 2008:148).

In music education the presence and popularity of crossover music had been noticed amongst students. In American music education the curricula were restructured and less rigidly categorised to incorporate more modern and popular music. In 1967 at the Tanglewood Symposium the music educators in the United States of America decided to include all styles of music and cultures in their education. This was to include “popular teenage music” and music that younger students could relate to. Marching

bands were encouraged to play pop songs and school choirs sang arrangements of pop and rock music (Woody, 2007:32).

In 1990 Luciano Pavarotti sang the well known aria “*Nessun dorma*” at the opening of the FIFA World Cup, bringing a standard classical opera aria to masses of non-classical supporters who would otherwise not have been exposed to Puccini’s operas. On this occasion an opera aria became a sports anthem (Jarvis, 2011).

In 2006 Paul McCartney and Sting, both famous artists of the pop-rock category, released classical albums. Sting released an album of Elizabethan lute music that reached “number one in the classical album chart – and number 24 in the pop chart” (Taylor, 2006: ¶1). McCartney released a choral and orchestral album in both English and Latin entitled *Ecce Cor Meum*, which translates as “Behold My Heart” (Adams, 2006:24).

The most successful and memorable example of an artist capable of perfecting genre crossover music was Elvis Presley (Stilwell, 2001:727), who managed to perform pop, country and rhythm and blues music, all with success.

As mentioned, there are various reasons for experimenting and combining music of several genres. In the case of classical crossover music, however, there is evidence to suggest that the inclusion of classical crossover music in the “classical charts” was a change necessary for the survival of an industry.

3.2 Classical Crossover Music

It is important to distinguish between the different “chart” genres of today’s music, as this is vital for the marketing of artists. If a genre of music is marketed to the wrong peer group, the optimal record sales of a specific artist might not be achieved.

The market for classical music is diminishing. This is evident from the financial strains that orchestras worldwide are constantly find themselves in. The ageing supporters of this art are not being replaced by younger concertgoers. In stage

productions the practice of using pre-recorded music instead of live orchestras is becoming more common (Somerford, 2009:12), as it reduces the costs of the production. The recording companies are “less willing to subsidize” or re-record classical albums “for the sake of status and tradition” (Kramer, 2007:1). In a desperate attempt to lure younger supporters, classical music programming is being subsidised by “easy-listening” or light classical music. (Reports of its death are exaggerated; Classical music, 2007: ¶1). “Music usually regarded as ‘popular’ [has been] making its way into more mainstream programming” (Trespassing musicians, 1993: ¶1). Although the reasons for this movement in the classical music industry are not exclusively financial, it is a major contributing factor. “To the general public, ‘classical’ has come to mean anything with strings, including film scores and television commercials.” (Reports of its death are exaggerated; Classical music, 2007: ¶1).

The diluting of classical programmes has opened a door for the creation of a new genre. Instead of classical artists including lighter music into their repertoire, a new generation of artists has created a new type of ‘classical’ music, namely classical crossover music. Classical crossover music describes a genre in which artists feature “classical influences in their music” and repertoire, but have a “popular sound and marketable image to reach a wider audience” (Jarvis, 2011). This includes vocal as well as instrumental soloists and groups. These artists do not necessarily have the years of classical training²⁹ that pure classical artist have received, but are marketed as top artists of the industry (Beckingham, 2009:60).

Classical crossover music, however, should not be seen as a “licence” simply to update standard repertoire (Trespassing musicians, 1993: ¶8).

One can assume then, that classical crossover music is the offspring of desperate attempt for classical music to reach a wider audience. However, when examining the content of classical crossover music, it is clear that not all of the music is created

²⁹ See 3.6 Classical crossover artists.

solely for the benefit of the survival of classical music. In fact, it seems to be benefiting the record sales of various categories in the music industry (Jarvis, 2011).³⁰

3.3 Characteristics of Classical Crossover Music

There are different ways in which classical music is adapting to cross over into popular markets and vice versa, according to Nicola Jarvis³¹ (2011). Below is a list of a few characteristics of classical crossover music.

- An existing standard classical piece is incorporated into pop music. Vivaldi's "Four Seasons" and Pachelbel's Canon are favourites used in rap and pop music.
- A pop song is converted into a classical piece. This can be done by changing the lyrics from English into Italian, or removing the vocals and creating an instrumental version, using classical instruments.
- A drum or dance beat is added to an existing classical piece. This is a popular method among electric crossover groups such as Vanessa Mae and *bond*.³²
- Crossover albums are generally a compilation of genres. Traditional and folk music, hymns, show tunes and film scores are combined to make for light and easy classical listening and to appeal to a wide variety of listeners.
- Classical crossover vocalists use popular operatic arias in their repertoire to lure opera supporters.
- Classical crossover music creates its own standards and is covered extensively within the genre. (The songs "Time to say goodbye" and "You raise me up" are examples of standard crossover repertoire)
- Generally, classical crossover tracks are mostly songs that have been redone, modified and "covered" (Jarvis, 2011).

According to Costa Pilavachi, the former head of EMI Classics, classical music supporters sneer at crossover music (Adams, 2006:24). Crossover artists are "attacked for simply existing: (Jarvis, 2011). Where the general public admires these artists, professional musicians would look down on them (Pillow, 1997). The question is

³⁰ See 3.4 Marketing classical crossover music.

³¹ Nicola Jarvis is the owner and editor of a website that supports and promotes classical crossover artists.

³² See Vanessa Mae and *bond* Chapter 4.

why? If these artists are doing their duty to save the classical music industry, why are the classical musicians upset by their efforts?

A possible explanation for this could be in the way crossover artists are being marketed. Records of crossover singers are marketed in such a way that the general public is led to believe there is no difference between them and “pure” opera singers (Beckingham 2009:60). This is where classically trained musicians could take offence. Classically trained artists want “recognition” for their technical abilities and for the time and effort they have spent in preparing to be successful their industry (Jarvis, 2011). Classical crossover artists do not necessarily rely on their skills for success, but rather on the way they are marketed to the general public.

The cellist and faculty member of the Longy School of Music in Cambridge USA, Terry B. King, stated that he feels “...there will continue to be large separations between serious and popular music, in spite of massive attempts at crossover projects” (2001 cited Smith, 2005:104). King described crossover music as shallow and not sincere enough to survive. In his opinion, many of the crossover projects were designed to bring “new listeners” over to classical music, but they will fail, because of their lack of musical depth (Smith, 2005:104). The classical crossover product has to “appeal to a mass audience to survive in the music industry” (Jarvis, 2011: What is Classical Crossover?). Some crossover projects were designed to be a so-called “bait and switch” with the intent to draw new listeners to classical music (Woody, 2007:32). The problem lies in the fact that the general public might not be able to distinguish between classical crossover and “the real thing”. If this is the case, and the public perceives crossover music as the best of classical music, they might “never venture any further” into the classical music scene, “and that is deeply damaging” (Beckingham, 2009:62).

3.4 Marketing Classical Crossover Music

Classical music is recognisable to classical supporters and non-supporters. The classical repertoire is widely used in TV, films and advertisements (Wieder, 2002:19). This is evidence that classical music is still utilised and accessible to the general

public and opens the market to non-classical supporters. The need for classical music, however, is not reflected in the sales figures.

On 13 August 2003 a newspaper article in the British *Independent on Sunday* stated that sales of classical music have reached an all-time low (Beckingham, 2009:5). In the United Kingdom, between 2004 and 2005, classical department record sales declined (Adams, 2006: 23). In the USA between 1995 and 1997 the average sales unit for classical music was 3% of total record sales. According to the 1998 International Federation of the Phonographic Industry annual report, unit sales for classical music in 1997 in the UK were 7%, in Italy 7% and in Germany 9% (Talbot, 2000:101). All of these sales figures also included crossover music (Talbot, 2000:101), since record companies were forced to include classical crossover albums to improve their sales numbers (Adams, 2006:23). Thus the true sales figures of “traditional” classical music are not reflected and would be even lower if presented on their own. This left the classical charts filled with classical crossover projects, combining the “worst of both the classical and popular worlds” (Kramer, 2007:1). The reports hardly describe a thriving industry. Classical music has become dependent on classical crossover sales, amongst other things, to survive.

A possible reason for this decrease in record sales could be in the limited target markets. According to EMI Classics, the classical music market targets females of 35-years plus and older supporters (Adams, 2006:23).

According to Jarvis (2001), classical crossover music, however, focuses on a wider variety of markets.

Crossover music targets mothers and listeners over the age of 50, which coincides with the target market of pure classical music. Crossover artists are promoted on “daytime television” and on talk shows to reach housewives and retired people. Attractive crossover artists are “sexualized” to reach “younger generations”, like Vanessa Mae.³³ Artists are represented with “clean-cut reputations to appeal to older generations”. Hype labels such as “The Voice” are given to artists to generate interest.

³³ See Vanessa Mae chapter 4.1.

Younger artists under the age of 16 appeal to the “parental affections” of older listeners. Some crossover artists build a career as a result of winning a “talent show”, such as *Britain’s Got Talent*, and build a career on the existing publicity, receiving support from the public who already support the television programme (Jarvis, 2011).

Similar to this example, already established classical instrumentalists experiment with crossover music and expand their repertoire into classical crossover music. Yo Yo Ma was fortunate to start a career when classical labels were supportive of upcoming soloists. In 1984 he released his first classical crossover album, *Jazz Suite for Piano Trio*, with French jazz composer Claude Bollings (Whiting, 2008:69). Since then, Ma has released *Soul of the Tango* in 1997 and *Obrigado Brazil* in 2004 (Whiting, 2008:151). According to the critic John Flemming, “Yo Yo Ma is the biggest name in classical music, so why is he making so few classical albums nowadays?” (Whiting, 2008:151). With his 2010 album, *Songs of Joy and Peace*, Ma won his 16th Grammy award, this award being his 4th in the classical crossover category (Sony Music, 2012).

Crossover music has further advantages when it comes to marketing the products. Talent scouts and artist managers such as Simon Cowell³⁴ and Mel Bush³⁵ represent various crossover acts. They are continuously searching for new acts to promote and represent. Cowell’s first major crossover success was with the all-male vocal group Il Divo (Adams, 2006:23).³⁶ These talent scouts make the market more accessible for new groups to elevate themselves to international status.

Crossover marketers have sales strategies, such as using the British and Asian markets as easy career launch pads, and releasing and promoting new albums shortly before Christmas and Mother’s Day to make for ideal gifts. Marketing strategies such as these have created great success for artists such as Josh Groban, Sarah Brightman and Andrea Bocelli.³⁷

³⁴ A judge on the TV talent shows, *Pop Idol* and *Britain’s Got Talent*.

³⁵ See Vanessa Mae Chapter 4.1.

³⁶ See 3.6 Classical crossover artists.

³⁷ See 3.6 Classical crossover artists.

It was only a matter of time before the electric bowed instruments would be incorporated into this genre. The instruments themselves are already a crossover between classical traditions and technological development. In this way the electric violinists and electric quartets entered into the market.³⁸

The first electrical bowed string instrument crossover artists was Vanessa Mae. Her first album, *The Violin Player* was launched with the help of producers and songwriters Mike Batt and Mel Bush. Batt also founded the first electric string quartet, *bond*,³⁹ and created an 8-piece crossover band, *The Planets*.⁴⁰ Their first album, *Classical Graffiti*, was released in February 2002 (Batt, n.d.).

Companies such as EMI Classics use crossover artists to approach the “amorphous” market in television, films and advertising (Adams, 2006:24). Even in South Africa there is evidence of crossover music in ad campaigns. When Subaru launched their Impreza model in South Africa in 2007, the advertisement featured a white classical female violinist and African male electric guitarist, fusing Vivaldi’s “Summer” to demonstrate dual characters in the vehicle (Subaru Impreza, 2007).

3.5 Aesthetics and Gender in Crossover

According to Pilvachi,⁴¹ in 2006 the classical crossover vocal market was predominantly male driven, but he predicted an increase of female vocalists (Adams, 2006:24). Since then the market has increased its female presence and the gender imbalance in the crossover vocal market has evened out. In the string instrumental crossover section, however, the females were dominant, with only a few examples of successful male crossover instrumentalists.

“Charismatic [male] violinists undoubtedly [help] classical music reach a wider and younger” audience (Kawabata, 2011). British fashion model, Charlie Siem, is also a musician by trade. He plays on a 1735 “D’Egrille” du Gesu violin and in 2010 he recorded the Wieniawski and Bruch Concertos with the London Philharmonic

³⁸ See Vanessa Mae and *bond* Chapter 4.

³⁹ See *bond* 4.2.1.

⁴⁰ The Planets consists of a mix of electric and classical instruments.

⁴¹ Costa Pilvachi was the former head of EMI Classics.

Orchestra. Siem's programmes usually included standard repertoire from the Romantic period (Kawabata, 2011) and he is therefore technically not a crossover artist, but is still marketed as a crossover artist would be by making use of his good looks.

The German-born David Garrett is also a young male violinist, who performs both classical and rock repertoire music on his 1716 Stradivarius (David Garrett Official Website, 2012) His crossover album, *Rock Symphonies* (Kawabata, 2011), consists of a mixture of classic rock tracks and standard classical repertoire that has been modernised. The image of Garrett portrayed on his album covers and posters is that of a good-looking 'bad boy' with his leather jacket, unshaven chin and long hair.

A study conducted by the University of Kansas proved that the attractiveness of violinists influenced their ratings and evaluation scores (Wapnick, Mazza, & Darrow, A, 1998:510) and that "physical attractiveness apparently plays a critical role in whether a prospective job applicant will be hired" (Wapnick, Mazza, & Darrow, A, 1998:511). After studying several test groups, their conclusion was that more attractive performers may be more successful in their careers than less attractive performers, regardless of their skill (Wapnick, Mazza, & Darrow, A, 1998:510). According to Jerry Monks, an American independent music industry retailer, the record companies are more interested in the artists than in the repertoire (Adams, 2006:24). The artists have to be a complete marketable package, since dress code, stage behaviour and physical attractiveness influence the target markets and ultimately record sales.

3.6 Classical Crossover Music Artists

If we look closely at classical crossover artists, they can be categorised according to their instrumentation, marketing image and performance training. The following artists are all based in the United Kingdom, Europe or the United States of America.

Significant examples of vocal crossover artists include Andrea Bocelli, Sarah Brightman, Charlotte Church and Il Divo. All of these artists were ground-breakers of their industry.

Andrea Bocelli, the blind Italian singer, received informal vocal training and in his youth was a law student. After a series of private lessons and master classes, Bocelli rapidly achieved international fame in 1992 (De Martino, 2008). Bocelli makes use of crossover methods such as morphing pop songs into classically styled arias by changing the lyrics from English to Italian.

The leading female crossover artists, Sarah Brightman, received her training from the Royal Academy of Ballet and a performing arts boarding school up until the age of 16, when she left school to join the BBC's dance group, *Pan's People* (Chin, 2008). Brightman has a performance career that spans three decades (Jarvis, 2011) and a solo career that was launched in 1990s and continues to this day (Chin, 2008). Her albums combine show tunes, hymns and opera arias to reach wider audience.

The young Welsh female vocalist, Charlotte Church, was the first teen artist of the classical crossover genre. Her young innocent image was marketed to appeal to the parental side of crossover supporters, with album titles such as *Voice of an Angel*. Church produced four classical albums between 1998 and 2002, before leaving the genre to enter the mainstream pop charts. Her career inspired a multitude of child star classical crossover artists and groups (Jarvis, 2011).

After hearing the successful duet, "Time to Say Goodbye" by Sarah Brightman and Andrea Bocelli, the talent scout, Simon Cowell, launched extensive auditions to form the first operatic "boy band" (Jarvis, 2011). In 2003 he formed the multi-national group Il Divo (Il Divo, 2012). The group appears to follow the same marketing recipe as traditional pop boy bands: four or five attractive singers, with individual styles, personalities and skills merged together. Their repertoire consists of classical arias, pop songs converted into arias, and instrumental music rearranged for vocals.

The above-mentioned vocal artists are all marketed as having clean-cut reputations. There are, of course, examples of vocal crossover artists who use a different approach. Male vocalist, Ki Fitzgerald, better known as "the bad boy of opera", has an image that appeals to a younger generation. His repertoire combines pop, rock and classical music. The group Opera Babes uses a more sensual marketing approach and

Only Men Aloud is intended to appeal to both heterosexual and homosexual markets (Jarvis, 2011).

Classical instrumentalists have also played a role in the classical crossover industry. One of first instrumental classical crossover artists was the violinist, Nigel Kennedy, who played a variety of musical styles from Bartok to Miles Davies (Trespassing musicians, 1993: ¶9). The Hampton (Rock) String Quartet™⁴² claim to be the originators of the classical crossover industry. The members of this group are all classically trained at the Julliard School of Music in New York. This acoustical string quartet plays string arrangements of rock music, such as Led Zeppelin and the Stones. They have sold over 1 million CDs in the US (Mona Lisa Sound, 2011).

Classical crossover instrumental artists can be categorised according to instrument types as well. Instrumental artists who use traditional instruments to play crossover, easy listening or light classical music include the solo artists, Yo Yo Ma,⁴³ violinist David Garrett and the flautist James Galway. All of these instrumentalists started their careers as classically trained solo artists and later included crossover music into their repertoire (Jarvis, 2011).

The relatively new group 2 Cellos, formed in 2011, performs on carbon fibre cellos. These instruments are a modern adaptation of the traditional cello, but differ only in the material used for manufacturing them. Although they look very modern, they are still acoustic instruments. Both members of 2 Cellos, Luca Sulic and Stjepan Hauser, have qualifications in music. Luca graduated from the Royal Academy of Music in London, and Stjepan at the Royal Northern College of Music in Manchester (Wright, 2012). Their repertoire consists of modern-day pop songs converted into instrumental music for cello duo.

The first classical crossover artists to use electric bowed instruments include Vanessa Mae and the all-girl group *bond*. They will be discussed in Chapter 4, along with other international electric bowed instrument artists.

⁴² The Hampton Rock String Quartet is the first string quartet to bring “alternative rock” music into the string quartet repertoire (Mona Lisa Sound, 2011).

⁴³ See 3.4.

Chapter 4: Electric Bowed Instrument Groups

With the electric violin fully developed to a point where it is considered to be a solo instrument in its own right, and the crossover music industry flourishing, it is natural for the combination of such music and instruments to have a major following. Before I approach the South African electric bowed instrument groups, I shall focus on the international groups, albeit very selectively, that influenced the formation of similar South African groups. I shall also mention an example of how electric bowed instruments have created new interest in string instrument education.

Since the mid-1990s a new industry of classic-pop⁴⁴ fusion artists has developed worldwide. With the rapid success and multiplication of such groups, it is hard to recall to recall what the music industry was like before their arrival. However, most industries have their ground-breakers. In the case of the electric bowed instruments groups we can single out the collaboration of Mel Bush, Mike Batt and Vanessa Mae.

4.1 The birth of electric bowed instrument groups with Vanessa Mae

The concert promoter Mel Bush has been promoting bands and artists since his teenage years. His fellow band members in high school suggested such a career to him. The group decided he was better at promoting the band than playing the drums and dismissed him from his musical responsibilities. Bush then proceeded to organise the group's concerts and promoting the events. He eventually took on more artists and remunerated himself by taking a commission (Gold, 1976). Since these humble beginnings Bush has been the promoter of major events such as David Bowie's *Aladdin Sane* Tour, Queen's first two tours and Led Zeppelin's concert in Earls Court. Bush has collaborated with artists such as the Osmonds, Phil Collins, Elton John, A-Ha, Paul McCartney and Status Quo (Music-News.com, 2008). His large-scale concert productions earned him the nickname "the man who hired the world" for his legendary 1974 Wembley Stadium Concert (ibid.).

⁴⁴ Classic-pop fusion is jargon for the category of classical-crossover music where classical music and pop music are fused and performed on electrical instruments.

According to Bush, “great bands have great managers” (Gold, 1976). It was probably for this reason that when the fame-hungry mother-daughter team of Pamela Soei Luang Tan and Vanessa Mae Vanakom Nicholson went in search of representation, they approached Mel Bush. Bush signed the then 15-year-old violinist for management in about 1993 (Batt, 2000). The young artist’s mother was her acting personal manager and influential in all decisions made regarding her career (Murfitt, 2008: ¶18).

To my knowledge, she was the first classical artist Bush took under his management. This might have instigated Bush to approach his colleague, Mike Batt, to collaborate on the project.

Mike Batt is a singer, songwriter, producer, composer and conductor, with a classical training, residing in the United Kingdom. His first success as a producer came with the group *The Wombles* in 1974. As a songwriter he had major successes with titles such as “Little did she know” sung by Kursall Flyers, Art Garfunkel’s “Bright Eyes”, Cliff Richards’s “Please don’t fall in love” and Alvin Stardust’s “I feel just like Buddy Holly” (Dramatico, n.d.). As a singer he has been topping UK charts since 1976. In 1990 the then Prime Minister of England, Margaret Thatcher, appointed Batt as “a member of the Government Working Group for music in the school curriculum” (Dramatico, n.d.). Batt founded his own record company, Dramatico, in 2000 and has since produced albums for artists such as JEM, Saltwater Band, Paul Kelly and Katie Melua. Batt also used the company to promote and produce his own solo albums (Dramatico, n.d.).

According to Batt, Bush was aware of his “commercial abilities” and wanted him to consider producing Vanessa Mae (Batt, 2000). By 1993 Mae, then fifteen, had already recorded three classical albums, but wanted to be “rich and famous”. Batt then suggested she consider the violin concerto he was currently composing, but Mae was not interested. She was more attracted to a career with “full-on pop success” (Batt, 2000).

Even with three professional classical recordings on her discography, Mae had little knowledge of popular music recording methods (Batt, 2000). Together Batt and Bush

composed and produced the highly successful CD album by Vanessa Mae, *The Violin Player*, which sold 4 million copies. This album launched her career. It consisted of well-known classical repertoire, such as Bach's Toccata and Fugue in D minor, which was modernised with dance beats and sound effects.

The album *The Violin Player* was a clear amalgamation of different aspects of the music industry. The original classical product, Vanessa Mae, was popularised by a light classical composer, Batt, and promoted as a popular artist by Bush. As discussed in Chapter 3, it is not unusual for classical artists to rely on crossover marketing to improve their record sales by appealing to their audiences through lighter music selections and by promoting their agreeable appearance. Vanessa Mae differed from previous crossover artists in this respect: she became a success as a pop artist independently of her classical career.

The album was of interest to young and old listeners, classical and non-classical supporters, but like many other pioneering ideas in the music industry, the album was met with a great deal of criticism from the media. The image associated with the artist was of a sexualised young Asian girl. The front-cover photograph depicted Mae as if "she had just won a wet-nightgown competition" (Mok, 2002: ¶2).

Mae's success as a classic-pop artist was the result of a collaboration between individuals, each with a unique skill from a different area of expertise in the music industry. Her image and sound as an electric violin player was specifically produced to be a product that could be marketed to the masses.

Since the release of her first album in 1995 record companies have been searching for accomplished female musicians to market as crossover artists (Mok, 2002: ¶2).

4.2 International Electric Bowed Instrument Groups

4.2.1 *bond*

After the success of Vanessa Mae, a series of professional and amateur electric violinists tried their hand at the pop-violin profession, but none were as successful as Vanessa Mae.

Batt continued to search for crossover artists. In 2000 he and Mel Bush conceived the idea of an electric ensemble (Mike Batt, n.d.). The pair was searching for four attractive, talented musicians (not necessarily all female) to form an electric crossover quartet. After extensive auditions, *bond* was formed. The selected members of *bond* all had qualifications from top tertiary music institutions in the United Kingdom such as Trinity College, Guildhall School of Music and Royal College of Music (*Bond*, 2012). This would suggest that the selected musicians were all very capable instrumentalists; they were also all attractive, young females as well.

The group achieved almost immediate success, with over 4 million records sales up to 2012 (*Bond*, 2012) from the time their first album was released in 2000, the same year they were founded. A large amount of support for this group came from Asia (Mok, 2002: ¶4). One year after *bond* was formed, the group released a DVD, *Live at the Royal Albert Hall*. In my opinion this was a well-conceived marketing strategy. What made *bond* unique was the visual marketing that accompanied their music. The DVD also gave the group a chance to display their Yamaha electric violins. Performances by *bond* take liberties in the way the classical music is arranged; they are sexually charged and have been described as providing a “melodic lap dance” (Mok, 2002: ¶1). Their repertoire includes string quartet versions of film music, written for the series of James Bond movies, which is an indication of the origin of the group’s name.

On the other hand, young musicians can relate to this group for they include up-to-date fashions in their shows; their music is written to be accessible to the general public (Mok, 2002: ¶5). Thus the group reaches younger audiences, male admirers and female supporters.



Fig. 14 bond String Quartet (*Four Seasons*, 2012)

Although the all-female combination of musicians was a coincidence, groups that were influenced by *bond* seemed to follow the same format. At the same time *bond* is an example of how a musical act is purposely formed in a specific way to market it for the classical crossover industry. The formation of the group, the choice of music and the marketable image of the female artists were prescribed by the group's management.

4.2.2 Escala

In 2008 another UK-based electric string quartet auditioned for the popular talent competition, *Britain's Got Talent*. The members of Escala, a group that formed in 2005, are all classically trained musicians with a tertiary education from the Royal College of Music, the Royal Academy of music, the Guildhall School of Music and Trinity College of Music in London (Escala, 2012; Reese, 2009). During this contest, the all-female string quartet performed a movement from a work by the Welsh composer, Karl Jenkins, called "Palladio". This track was performed by *bond* under the title "Allegretto". Even though the quartet's image, gender and music were similar to that of *bond*, the judges still viewed them as "different and original" (*Britain's Got Talent* - Final – Escala, 2008). This might be an indication that *bond* was not as well known or famous in their home country (Rees, 2009: ¶4) and that stronger support for their album sales might have come from Asia.

After their success in the final of *Britain's Got Talent*, Escala was taken under management by one of the judges on the panel, Simon Cowell. Cowell signed them to his entertainment company, *Syco Entertainment* (Escala, 2012). This gave Escala a marketing advantage. The group had already received major publicity through the television show and now Cowell would fast track their recording productions (Reese, 2009: ¶4). Escala is thus an example of how popular television shows can accelerate the success of a crossover act in the music industry.⁴⁵

Even though Escala's success might be perceived as a threat to *bond*, with regards to sharing the same target market, their fame seemed to have the opposite effect on *bond's* career. Escala's publicity seemed to have inspired new interest for the genre of electric-classic quartets. *Bond*, the majority of whose support had been mostly from Asian countries, suddenly found new sponsorships, including the French car manufacturer, Peugeot (Reese, 2009: ¶5).



Fig. 15 Members of Escala (2012)

I found it interesting that the two most successful electric quartets both hailed from the United Kingdom, and that members of both groups were female and classically trained.

⁴⁵ This is an example of the marketing of crossover music artists as discussed in 3.4.

4.3 Influences on Music Teaching

An example of how electric stringed instruments have influenced music teaching in the 21st century is the *Electrify Your Strings* project, run by rock violinist Mark Wood in the United States of America. Wood, the highly acclaimed rock performer and founder of *Wood Violins*,⁴⁶ established *Electrify Your Strings* as an educational programme in 2002 (Wood, 2011).

The program aims to promote string instrument education by incorporating rock and roll music into the school curriculum and hence ultimately into the repertoire. Wood's initial inspiration for the project was his concern for the decline in high school students' interest in the current strings programmes (Templeton, 2005: ¶4).

The concept of the project entailed that Wood and his team would go to a specific school and coach an already existing orchestra to perform a rock concert. Wood included a rhythm section and a choir to perform with the orchestra to add to the effect. The students were taught moves to accompany their improvisational style of playing and given a chance to experiment on electric instruments. When the project was started in 2002, Wood found little positive response to his proposals from educators in the United States of America. Since then, during the project's ten years of existence, Wood has managed to build up over 30 student rock orchestras across the country (Templeton, 2005: ¶5).

During the 2009 convention of the American String Teachers Association, Wood expressed his concerns by arguing that "classical music has to move on or else die" (Todes, 2009).

Wood also had the opportunity to market his own electric violin products through his educational project, as all the performances include the use of his *Viper* instruments.

⁴⁶ See 2.4.4.1 Wood Violins

4.4 Presence in Music Industry

Since the success of Vanessa Mae, *bond* and later Escala, a large number of clones have appeared on the classic crossover scene, all with varying levels of success. One quick Google search for electric violinist produces dozens of names, each with a description of the uniqueness associated with the artist, all wearing provocative outfits and professional sultry photographs to accompany the artists' profiles. Catlin, the electric violinist from Zambia, performs with a laser beam projecting from her bow. Rachel Grace is an electric violinist with pole-dancing skills. Lindsey Stirling is an electric violinist and hip-hop dancer. And there are even more results for electric string quartets. Names such as High on Heels, Siren, Blayz, Sky Sports, 4tissimo and Highly Wired, to name but a few, appear in a search. All of these groups and many more use the standard quartet formation of two violins, viola and cello, and have all-female members.

Although most of these groups claim to be original, unique and different, one cannot help notice a list of similar characteristics shared by such groups.

The marketing of these groups relies heavily on a physical appearance much like that of *bond* and Escala. The repertoire almost always includes one or more Vivaldi pieces, mainly from the *Four Seasons*. All the groups are accompanied by fast-beat backing tracks. If we refer back to Chapter 3 and the characteristics of classical crossover music as well as the marketing of classical crossover artists, a distinct pattern emerges. Classical music with added dance beats are the norm in the repertoire of electric bowed instrument groups. The groups "borrow" familiar tracks from each other's repertoire, as explained in the discussion on Jenkins's *Palladio*, performed by both *bond* and Escala, and such examples become the new standard repertoire for electric bowed instrument groups.

A few exceptions stand out. The UK-based group, Fuse, is a male-female duo that performs rock music on electric violins with backing tracks. They have custom-made Swarovski Crystal violins. Another exception is Stringfever. This group is an all-male electric string quartet that blends standard classical music and popular music into instrumental puns, by humorously combining the genres into medlies.



Fig. 16 Members of Stringfever (*Stringfever*, 2011)

Although many of the groups mentioned are based in the United Kingdom, electric bowed instrument groups are an international phenomenon, with groups forming from South America to South Korea (Reese, 2009: ¶9).

Chapter 5: Electric Bowed Instrument Groups in South Africa

After the release of *bond's* Royal Albert Hall DVD in 2001, worldwide interest in electric bowed string instrument groups developed. It produced a new “craze” in the classical crossover music industry. South Africa was no different. In a short space of 10 years the South African industry of classical crossover music artists has produced and lost numerous groups performing electric bowed instrumental music, trying their hand at the corporate and pop-classical music scene. Most of these groups have followed the all-female member recipe of the international groups mentioned before. As part of this study I approached members of varying groups to participate in compiling a historical overview of their group’s existence, styles and achievements. The information was gathered by use of questionnaires and interviews with the members, as well as questionnaires for music students and audience members of Sterling EQ. Sterling EQ, or Sterling Electric Quartet, is a South African electric bowed instrument group that regularly performs nationwide. The origin of South African electric bowed instrument groups can be traced back to one person: Carol Thorns.

5.1 The rise of electric bowed instruments groups in South Africa with Muse SQ and Electro-Muse

Carol Thorns (maiden name Schutz) completed her BMus in Solo Cello with distinction at Rhodes University in Grahamstown (Classic string quartet heads for the top of the charts, 2003:1). After completing her degree, she travelled abroad for two years, working as a manager of a hotel amongst other jobs. Upon returning to South Africa, Thorns was not sure that she wanted to follow a traditional music career and completed a public relations qualification in Johannesburg, after which she was offered a public relations position at the Unilever Institute at the University of Cape Town in 2002. It was during this time that Thorns decided to continue playing cello by forming a string quartet for classical music gigs. Thorns posted an advertisement on a notice board at the South African College of Music (SACM), the music department at the University of Cape Town (Thorns, 2011b). The advertisement

simply stated: “Wanted, three women for a string quartet” (Classic string quartet heads for the top of the charts, 2003:1).

The first musician to respond to the advertisement was Olivia van Gass, a violin student at the SACM. She was joined by fellow students Annemi van der Merwe (viola) and Rayelle Goodman (violin). The four female musicians formed the classical quartet Muse String Quartet or Muse SQ (Van der Merwe, 2011). Thorns proceeded to market the quartet. Their main area of focus was wedding engagements at wine farms in the Stellenbosch, Cape Town area, with the occasional classical concert (Thorns, 2011b). Larah Eksteen, also a student at SACM, replaced Rayelle Goodman in the same year (Van der Merwe, 2011).

Shortly after the formation of this group the *bond* DVD *Live at Royal Albert Hall*, released in 2001, arrived in South Africa. The DVD caught the attention of the all-female quartet and inspired them to adjust their repertoire (Thorns, 2011b).

“Carol was the instigator”, who suggested the group start with popular cover songs to be played with backing tracks (Van der Merwe, 2011). Near the end of 2002 the group decided to amplify their instruments in order to become more versatile in their performance capabilities. Two members of the group, Eksteen and van der Merwe, composed original repertoire to add to their performances. These performances also included djembe drummers (Collins, 2004:7).

With their new repertoire Thorns managed to secure the group a weekly residency at a restaurant in Cape Town as well as the Bascule bar in the Cape Grace hotel in Cape Town. At this point Muse SQ still used acoustic instruments that were amplified by means of microphones that were attached to the surface of the instruments with *Prestik* (Van der Merwe, 2011). This meant the musicians were not very mobile. The members played without music stands or scores and all members, including the cellist Thorns, performed standing. Thorns was in charge of the marketing and general image of the group. The ladies performed in glamorous black outfits to attract attention, as described by Raff (2003:2):

To use jargon synonymous with the industry, Muse can be described as four glamorous classical musicians with a contemporary edge sans uniformed, orchestral black polo-necks. Muse wears Juanita Pacheco and Hip Hop glam.



Fig. 17 Original Members of Muse SQ. Left to right, Larah Eksteen, Olivia van Gass, Carol Thorns and Annemi van der Merwe (*Bending the Rules*, 2003)

At the Bascule Bar Muse SQ were exposed to prospective clients and booking agents of the corporate industry. It was during one of the Bascule performances that the group was approached by Charl-Johan Lingenfelder⁴⁷ to perform alongside Vanessa Mae at the opening of the Cape Town International Convention Centre (Thorns, 2011b). The event took place in June 2003. This was the group's first major high-profile event where they shared a stage with Yvonne Chaka Chaka and Vanessa Mae, among other international and local performers.

After this event the popularity of Muse SQ in corporate events increased. By November of 2003 the group no longer needed to perform in restaurants and bars for promotion or financial reasons. The group members credited their fast success rate to the fact that "corporates want the glamorous look for their events" (Moodie, 2004:18).

In October of 2003 Muse SQ was invited to perform at the Fancourt Annual Spring Ball, which led to another invitation to perform for the whole duration of the Fancourt Open in November 2003 (Sovereign Express, 2011). The latter event created enough

⁴⁷ Charl-Johan Lingenfelder is a Cape Town-based actor, composer and director of onstage musicals.

revenue for the musicians to import the first set of electric bowed instruments to South Africa.⁴⁸

The group decided that the current method of amplification (i.e. microphones only) would not be adequate for bigger venues, as a higher sound volume created feedback. The electric instruments would also give them a more modern look and would distinguish them from any other crossover groups in the country, as they would be “performing on a full set of electric string instruments never seen in the country before” (Eden, 2003:55). They chose a quartet of Yamaha electric instruments and ordered them from Bond Street in the UK (Thorns, 2011b). This made Muse SQ the first electric bowed instrument group in South Africa.⁴⁹ The instruments belonged to each individual member of the group.

In January of 2004 Muse SQ recorded their first album, *My Dance*. The album consisted of eight original tracks written by members of the group as well as Charl-Johan Lingenfelder, who produced the album (Sovereign Express, 2011). In February 2004 the group hosted their first independent large-scale concert at Kirstenbosch Gardens, generating tickets sales for up to 7 000 people (Thorns, 2011b). The album was launched shortly after in June 2004 at Rhodes House in Cape Town, giving them television exposure on ETv’s Nightlife (Rhodes House-Album Launch, 2009).

By now the group had created a trademark image and sound. Their musical style fused elements of Latin, house, dance and jazz (Mediawatch, 2003:34). The group did not want to be associated with existing international crossover groups, as van Gass noted in an interview with the *Monday Paper* of the University of Cape Town (Classic string quartet heads for the top of the charts, 2003:1).

There is a gap in the market between classic pops done by Vanessa Mae and *bond* and the highly marketable and cutting-edge styles of house and dance music.

⁴⁸ According to Thorns (2011b), there was only one other electric cello available in the country, which was a homemade instrument.

⁴⁹ Muse SQ was not the first instrumental crossover group in South Africa. A Johannesburg-based group called Eclipse was performing instrumental versions of Afrikaans music with backing tracks. This group, however, was performing on acoustic instruments.

According to Thorns (Moodie, 2004:19), they were not to be compared to Vanessa Mae or *bond*.

Bond (a British group) is the Britney Spears of the classical world. They're really just playing hooked on classics. The stuff we're doing is intelligent and it is all South African.

Shortly after the Kirstenbosch concert van der Merwe (on viola) decided to leave the group and was replaced by Magdalene Minnaar, an opera and viola student at SACM (Collins, 2004:7; Van der Merwe, 2011). Van der Merwe's decision to leave the group had to do with artistic differences, as she did not completely agree with the direction in which the performances and repertoire were heading (Van der Merwe, 2011). Minnaar was a member of Muse SQ for approximately one year, before the performance schedule started to interfere with her studies and she was replaced by a jazz graduate from SACM, Naomi Tagg.

At this point the group had become a brand name in the form of a marketable product. Muse SQ featured in magazines such as *FHM* (Muse String Quartet, 2005:76) as well as having done a Woolworths fashion advertisement (Sovereign Express, 2011). The group was also popular enough to have their designer outfits sponsored for their upmarket events (Eden, 2003:54).

At the beginning of 2005 a decision was made that Muse SQ would relocate to Johannesburg. On arrival in Johannesburg the group renamed themselves Electro-Muse. Karl Anderson, a producer and owner of Just Music, suggested relocating to Johannesburg to the group.⁵⁰ Muse SQ had done corporate events in Johannesburg in the past and found the business side of the industry profitable (Thorns, 2011b). With the name change came an image change. The group focused more on corporate events, which led to less creative work. According to Naomi Tagg, "the South African music industry was not ready for an underground instrumental group" (Tagg, 2011).

⁵⁰ Karl Anderson was the former Marketing Director of EMI South Africa until he founded his own record label in 2003, Just Music.

By August 2005 Carol Thorns had decided to return to Cape Town to start a new project.⁵¹ Annemaria Henn replaced Thorns on cello (Kotze, 2012).

Electro-Muse then offered two products, a corporate selection of music, which covered popular music, and their own original set of music. By 2007 Electro-Muse had officially introduced pop covers into their repertoire. After 2007 work available for corporate functions diminished and the musicians were forced to look for additional work (Van der Linde, 2011e). In 2006 Larah Eksteen “started exploring the media and TV industry” and left for London in 2007 to complete a course in studio and music production at the London Centre of Contemporary Music (Larah, n.d.).

By 2008 Electro-Muse had taken on a new form. The original setup of two violins, viola and cello had shifted into a string group consisting of van Gass on violin, Tagg on viola, a new member Lani van der Merwe on cello, and Christi-Louise Swanepoel (who joined in 2006) on electric double bass. In 2008 Naomi Tagg decided to relocate to the United Kingdom.

Of the original members of Muse SQ, only Olivia van Gass remained with the project. Although the group never ceased to exist, its popularity on the music scene declined until van Gass (re)launched the group in 2011 as The Muses.⁵² Electro-Muse introduced the South African music industry to electric bowed instrument groups and inspired the formation of various such similar groups.

5.2 Electric Bowed Instrument Groups in South Africa

The success of Electro-Muse had partly to do with their uniqueness at the time of their formation, as well as the glamorous image that accompanied their marketing strategies.

Their appearance on the South African music scene inspired many musicians to follow in their footsteps, but with varying intentions for their performances. Some groups approached the market purely to perform as entertainment at functions and

⁵¹ See Coda 5.3.1.

⁵² See The Muses 5.3.8.

corporate events, while others saw the genre as an artistic outlet and method to explore new styles of music by combining classical techniques with modern music. Regardless of the agenda behind the groups' existence, they all seemed to follow the same recipe for presenting themselves: an all-female group, performing in glamorous outfits while standing and playing without music scores.

From the original founding members of Muse SQ, only Annemi van der Merwe did not continue in this field of performing, and a large number of the groups discussed in this study were founded by, or collaborated with, a founding member of Muse SQ.

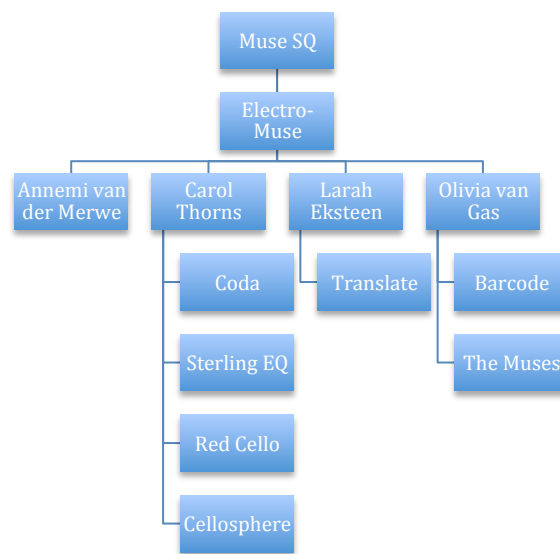


Table 3 Groups formed by members of Muse SQ

What follows is a description of South African electric bowed instrument groups of various combinations of instruments, styles of music and geographical location. The groups have been placed in chronological order of date of formation as far as possible.

5.3 Various Electric Bowed Instrument Groups in South Africa

5.3.1 Coda

In 2005, when Carol Thorns left Electro-Muse and returned to Cape Town, she immediately formed a new musical group, Coda, in which to perform the electric cello. Within a month of her return (September), the group performed at their first

corporate events. Thorns used her marketing background and experience gained while working with Electro-Muse to produce, market and perform in Coda. Coda was “the product of market research” and Thorns saw “a gap in the industry” with a lack of South African elements in the corporate performance industry. The style of music she wanted to create was described as “Afro-fusion” (Van der Linde, 2011e). Thorns wanted the product to be defined for performances, but “still allowing space for instrumentalists to improvise on stage” (Thorns, 2011b).

Instead of the partnership that was maintained in the business structure of Muse SQ and Electro-Muse, Thorns decided to own the group Coda herself and to employ the musicians who would work with her part time. Thorns also no longer wanted to perform with backing tracks, and preferred to have a DJ as part of the group to make live performances more interactive. A major difference in the group’s composition is that Thorns wanted to include a vocalist. This would make Coda South Africa’s first electric bowed instrument group to include a full-time vocalist.⁵³ She approached Rayelle Goodman, a former member of Muse SQ,⁵⁴ to join her on electric violin. Thorns then made use of a music agency to recruit a DJ and vocalist (Thorns, 2011b). The group was to be marketed as a product and Coda was the result of “meticulous planning” and a “thorough and uncompromising selection” of musicians by Thorns (Nwamba, 2008:132). The members were selected on the basis of their skills, musical and cultural diversity and experience in the industry (Nwamba, 2008:132; Thorns, 2011b).

The original members of Coda were thus Carol Thorns on electric cello, Rayelle Goodman on electric violin, Yolanda Yawa on vocals and Nick Matthews as DJ. The concept of the group was to fuse classical string elements with African beats and South African vocals. Thorn’s aspiration with the group was to create a dance album of original music. She wanted the music to “make a mark in the music industry in terms of play listing and growing the brand” (Thorns, 2011b).

⁵³ Muse SQ occasionally allowed vocals into selected performance tracks. The groups Translate (formed in 2008) and Barcode (formed in 2010) would later also include permanent vocalists.

⁵⁴ See Muse SQ 5.1.

Once again the marketing strategy would follow a mainly female-orientated approach, although the group included a male DJ who was always present in the performances. Thorns hired an image consultant for advice and, although the performance outfits were also sexy and provocative, the presentation showcased South African designers and jewellery as part of their image (Van der Linde, 2011e). This gave Coda a trademark style and image.

Although Coda was meant to be a performance group, Thorns marketed the group as corporate entertainment as well. Thorns found the marketing for this group harder than for an all-instrumental ensemble. As Coda included a vocalist, it immediately placed them “in competition with every other band in the country”, whereas all instrumental groups function within their own genre (Thorns, 2011b). However, with their unique image and sound the group was instantly successful and performed at six corporate functions within their first month of existence. Thorns welcomed the corporate bookings as this established a financial basis for the group. The income went into a management account and the musicians were paid per engagement and were not full-time employees of the company. In this way the profits were used to pay for marketing and the production of their music and albums (Thorns, 2011b).

In 2006 Goodman left the group and was replaced by Judy Brown on saxophone. According to Thorns, the electric cello did not make musical sense without a violin in the structure. In 2008 she recruited a new electric violinist, Cristina Chiselev. This addition made Coda a five-piece band.

Thorns outsourced compositions from producers. According to Thorns, as the group had no harmonic instruments in the set-up, such as guitar or keyboard, the DJ would produce most of the harmonising sounds (Thorns, 2011b). This made the composition process complicated (Milton, 2006:2). All the members contributed to the repertoire musically, but even their own compositions had to be taken to a producer to be prepared for performances (Thorns, 2011b). The producer Gabi le Roux has made a major contribution to Coda’s repertoire. Le Roux is a Cape Town-based producer who has made many successful contributions to the *kwaito* genre of the South African music industry. Le Roux was also the creator of performer Mandoza’s hit song, *Nkalakatha*. In 2006 Coda released their first album, *Believe*, which contained the

track *Yiyizela*, composed by le Roux. When Coda recorded their second album, they invited le Roux to produce and co-compose the entire album entitled *African Renaissance*. The album was released in 2008. After the release of their second album Coda recruited Zami Mdingi as a new vocalist, who replaced Yawa. Chiselev returned to her home country, Romania. Galina Juritz then joined the group on violin and DJ LuvChild replaced Matthews.

Two examples of how Coda introduces South African elements into their crossover Afro-fusion style of music can be noted in the tracks “Winter Love” and “Ubuhle Bendoda”. In “Winter Love” Coda makes use of the well-known crossover method of mixing classical music with popular beats. Excerpts of Vivaldi’s *Four Seasons* are blended with a *kwaito* beat and African-style vocals. In “Ubuhle Bendoda” the group incorporates disco string phrases with Xhosa lyrics and hip hop beats (Milton, 2006:3). The group prefers to work with electric instruments, not because of the quality of sound, but because of the potential for sound manipulation it allows.



Fig. 18 The Cover Photo of Coda's African Renaissance album with members: Yolanda Yawa, Carol Thorns, Judy Brown, Cristina Chiselev and Nick Matthews (*Coda To Perform At Wembley Square, 2009*)

As a product, Coda has been proven to be versatile in the corporate entertainment market. Thorns promotes the group as a whole and in separate units. Coda can

perform as a five-piece group, but they also offer solo sax on arrival, solo cello for ambience during dinner and a DJ for after-parties. According to Thorns:

We are not interested in copying another group, so the challenge is there to create a new market for yourself (Thorns, 2011b).

As a performance band on the South African music scene they have been equally as successful. In 2006 Coda was nominated as one of the top five bands in the *Top Billing Lifestyle Awards* and in 2008 they were a finalist in the *Best of Cape Town Awards* under the category “Performing Artists.”

In addition to Coda, Thorns was involved in founding Sterling EQ.⁵⁵ Thorns also marketed solo electric string acts in Cape Town and Johannesburg. Eventually the electric string instrument industry was productive enough for Thorns to start her own production company, Red Cello Productions, which she manages from Cape Town.⁵⁶ Thorns has said, “It is amazing how the electric community has grown” (Thorns, 2011a). Red Cello Productions became an umbrella company under which Thorns promotes solo and group acts nationwide, including Coda.

5.3.2 Brava

Brava was the first electric bowed instrument group to be formed in KwaZulu-Natal.⁵⁷

In 2006 Elena Kerimova founded the Six Violins. This ensemble consisted of 6 female violinists, who were all permanent members of the KwaZulu-Natal Philharmonic Orchestra. Six Violins performed salon music at intimate classical concerts in collaboration with a local pianist, Christopher Duigan. The members were Elena Kerimova, Ralicia Cherneva, Valentina Koleva, Annien van der Linde, Stefne Raubenheimer and Marelize van de Beurs (van Zyl at the time).

⁵⁵ See Sterling EQ 5.3.3.

⁵⁶ See Red Cello Productions 5.3.5.

⁵⁷ The author, Annien van der Linde, is a former member of this group. Personal experience and inside knowledge of this group contributed to this study.



Fig. 19 Members of the Six Violins and Christopher Duigan (Adamson, ca. 2006a)

Chris Duigan's musical project, Music Revival, joined forces with a sponsor, Chris Hodgkins. They collaborated to host large-scale concerts in the Pietermaritzburg area. In September 2007 they approached the KwaZulu-Natal Philharmonic Orchestra and requested the orchestra to form part of a fund-raising concert to restore the Pietermaritzburg City Hall. Chris Hodgkin's requested that the Six Violins do a number on electric violins as part of the concert. Kerimova, van der Linde, de Beurs and Raubenheimer agreed and the number "River Dance" was performed on electric violins. The audience responded well to the performance. Shortly after this occasion Stefne Raubenheimer left Durban and was replaced by Naomi Pearl (now Naomi Warr) as a violinist.

The group was renamed Brava and was managed by Elena Kerimova. The majority of the concerts that Brava performed were as soloists with philharmonic orchestras. This made them different from any other such group in the country. Their music genre includes playing light classical, film and pop music. Brava never performed their own original compositions. After their first performance Brava was approached to perform at high-end functions and events throughout KwaZulu-Natal. In November of 2007, only two months after their first appearance as an electric group, Brava was asked to

perform at the Durban ICC for the FIFA World Cup Preliminary Draw. For this performance the group organised a smaller orchestra with rhythm section to accompany their playing.



Fig. 20 Members of Brava: Naomi Warr, Marelize de Beurs, Elena Kerimova and Annien van der Linde (Adamson, ca. 2006b)

Brava performed with the KwaZulu-Natal Philharmonic Orchestra in some smaller pops concerts such as the Rotary Pops and Last Night of the Proms. In June 2008 Brava was asked to form part of the line-up of soloists at the Starlight Pop Opera at the Durban Country Club. This was one of the largest annual events in KwaZulu-Natal. In July of 2009 Brava was invited to accompany Bongani Thembe and Linda Bokhusini to Qunu in the Eastern Cape, to perform for Nelson Mandela's 90th Birthday Celebration at his private residence. In March 2009 they were invited to be part of the Starlight Classics at Vergelegen Wine Estate in the Western Cape, a similar event to the Starlight Pops, where they performed with the Cape Philharmonic Orchestra.

In December of 2009 van der Linde left KwaZulu-Natal and was replaced by Yannick Hiwat, a Dutch violinist, for a limited number of concerts, including the Concert in the Park in Port Elizabeth on 21 February 2010, before he returned to Rotterdam.

The name of the group then changed to Bravo and it took a new form. The all-violin formation that previously made up the group changed into an electric quartet with two violins, viola and a cello. The new members were Elena Kerimova (violin), Naomi Warr (violin), Annamaria d'Andrea (viola) and Nina Watson (cello).

The performance style of the group developed with new repertoire and backtracks, allowing them to be more mobile and creating the possibility of entering the corporate entertainment industry.

In 2011 Bravo stopped performing as a quartet and Kerimova continued with the brand name as a soloist. A contributing factor to the popularity of this group in KwaZulu-Natal was that they were the only such group in the area. Most of the work Brava/Bravo was contracted to do was offered to them by organisers of events or the KwaZulu-Natal Philharmonic Orchestra. The group never had to do their own publicity or personal relations work. The members were all full-time employees of the KZNPO and the income generated by Bravo was irregular.

5.3.3 Sterling Electric Quartet

Sterling EQ (electric quartet) was the second group formed by Thorns after her return to Cape Town.⁵⁸ Even with Coda being very active in the corporate entertainment industry, Thorns still received many request for all-instrumental entertainment. Together with Carina Pugliese (Bruwer at the time), they formed an instrumental quartet in 2007 to perform with backing tracks at corporate events in Johannesburg and Cape Town. The group consisted of an amplified flute, two electric violins and an electric cello. At that stage Thorns and Pugliese contracted performers per event and selected players out of a pool of freelance musicians who had learned the repertoire. With Thorn's connection with Yamaha⁵⁹ the group requested a new set of instruments. The instruments were spray-painted silver to match the flute, and the group adopted the name Sterling EQ (Thorns, 2011b).

⁵⁸ See Coda 5.3.1.

⁵⁹ See A Summary and Classification of South African Electric Bowed Instrument Groups 5.4.

With regards to repertoire, Sterling EQ commissioned backing tracks of standard classical music arranged into classical crossover pop instrumental tracks. The backing tracks were uncomplicated enough for the musicians to improvise over at live performances. As the number of events increased, Thorns and Pugliese decided to establish a more permanent group with set members and more complicated repertoire (Thorns, 2011b). In 2008 the original “set”, members included Carina Pugliese on flute, Magdalene Minnaar on electric violin (also a former member of Muse SQ), Erial Huang on electric violin and Carol Thorns on electric cello (Thorns, 2011b).

Even though Sterling EQ was still just performing for corporate events at this stage, the group approached Gabi le Roux in 2008⁶⁰ to commission original arrangements and to produce their first album (Thorns, 2011b). Sterling EQ’s first album, *Nova*, was released in March 2009 (Sterling “Electric Quartet”, n.d.). The album contained original tracks such as “Nova” and “Bach’s Kittens At Play”, classical music with dance beats added such as “Toccata”, “Electric Storm”, “Beethoven’s Fifth” and “Spring”. An interesting addition to the album was the instrumental remake of South African *kwaito* star Mandoza’s “Nkalakatha”. This track infused elements of Beethoven’s Fifth Symphony with a *kwaito* beat and elements of “Nkalakata”, creating double crossover elements.



Fig. 21 Members of Sterling EQ: Ariella Caira, Renate Riedemann, Carina Bruwer Pugliese and Erial Huang (Roets, n.d.)

⁶⁰ See Coda 5.3.1.

As the group's popularity increased, the performances clashed with those of Coda and Thorns was replaced by Ariella Caira on cello in 2009, shortly before the release of their first album. Thorns stayed with Sterling EQ as marketing manager. With the success of the album, the group became more known to the South African public. Sterling EQ promoted the album by performing free concerts in public venues such as shopping malls and the V&A Waterfront in Cape Town. The group's popularity grew to a point where they could host public concerts for which tickets had to be bought.

At this point Thorns struggled to manage the marketing for Coda and Sterling EQ as well as to perform in Coda. Her original musical vision for the group "was less classical crossover" and Pugliese was eager for her own company, Five Seasons Entertainment,⁶¹ to take over the management of Sterling EQ. Pugliese then "bought out" Thorn's shares in the group (Thorns, 2011b).

In March 2010 the album *Nova* was nominated for a South African Music Award under the category "Jazz and Classical". The category was shared with classical artists such as Daniel Rowland and the Two Pianists team of Nina Schumann and Luis Magalhães (2010 SAMA Nominees, 2010). Sterling EQ were also invited to perform their track "Nkalakatha" live at the awards ceremony (Sterling "Electric Quartet", n.d.).

Much like the international group *bond*, Sterling EQ opted to record a live performance for DVD shortly after their formation. On 13 February 2010 Sterling EQ recorded a live concert DVD at the Artscape Opera House in Cape Town. The concert featured tracks from the album *Nova*. During the performance Sterling EQ also showcased the new music video of the title track "Nova" (Sterling EQ: Live in Concert, 2010).

In 2010 Minnaar decided to leave the group to focus on her opera career. After extensive auditions Renate Riedemann was chosen as the new violinist. In October 2010 Sterling EQ released a second album, *Sterling Speel Afrikaans* (Sterling Electric Quartet, n.d.). This album contained instrumental versions of 1980s and 1990s

⁶¹ Five Seasons Entertainment is an artist management agency founded by Carina Pugliese in 2002. The company promotes and manages musicians and bands for corporate and public events.

Afrikaans music. Both the DVD and second album were nominated for SAMA awards in 2011 under the categories “Best Jazz / Instrumental / Popular Classical DVD” and “Best Instrumental Album” respectively, of which the DVD won the award (Sterling “Electric Quartet”, n.d.).

In September 2011 Sterling EQ signed a recording contract with EMI South Africa and in April of 2012 Yamaha South Africa became the official instrument sponsor of Sterling EQ (Sterling “Electric Quartet”, n.d.).

Even though all the members of Sterling EQ have other part-time employment, their first and foremost commitment is to the group. Each member has signed a “customised Independent Contractor agreement.” This contract indicates that the members of Sterling EQ always have to be available for upcoming concerts and promotional work. The management of the company only has to request availability for a commitment with less than 48 hours notice (Pugliese, 2012). This would make Sterling EQ the members’ first source of income.

In South Africa Sterling EQ is the only electric bowed instrument group that has managed to transfer from being a corporate entertainment group to being a performance-based group. Although Sterling EQ still does a large number of regular corporate events, the group performs an equal number of ticket-sale-based concerts per month.

5.3.4 Translate

The Johannesburg-based group, Translate, was formed by the former member of Muse SQ, Larah Eksteen. After Eksteen’s return from London in 2008 she started working in the South African recording industry as a session musician and producer. Apart from working as a video editor for local stations such as M-Net and kykNET, Eksteen still plays as a classical violinist for the Johannesburg Philharmonic Orchestra, the Johannesburg Festival Orchestra and the Johannesburg Chamber Orchestra (Larah, n.d.).

Upon her return Eksteen also formed the group Translate in 2008. Translate consists of Eksteen on electric violin and vocals, Christi-Louise Swanepoel on electric double bass (also a former member of Electro-Muse) accompanied by keyboard, drums and live electronics. Swanepoel is the principal double bass player of the Johannesburg Philharmonic Orchestra. The accompanying musicians depend on the function or event. Translate's preferred instruments are Yamaha electric instruments. The group describe their music as "Electronica, Nu Jazz and World" music (Van der Linde, 2011e).

Although the group market themselves as an entertainment group for private functions, they do an equal number of public events at upmarket clubs and bars in the Johannesburg area (Translate, 2012).

The marketing image of the group is less pop sexy, more sultry and hip-hop sensual.



Fig. 22 Lalah Eksteen from Translate (*Translate Sensational live strings act*, 2012)

The music performed by Translate is original compositions by Eksteen. According to their press statement, the compositions are "second to none and spread across many genres" (Translate, 2012).

Upon the release of their debut album *Wanderlust* in March 2011, the music received mixed reviews. The group was compared to “a series of women-fronted ‘electro-classical’ outfits” that had recently formed in South Africa, like Sterling EQ, Electro-Muse and Coda (Pillay, 2011: ¶1).

The music content of the album was described as “neither here nor there” and their sensuality was criticised as a “tired marketing tactic” (Pillay, 2011: ¶6).

The earlier statement made by Tagg that “the South African music industry was not ready for an underground instrumental group” comes to mind here (Tagg, 2011). It seems that if the electric classical crossover groups stray too far from the well-known recipe of pop covers and fast beats, they would open themselves up to being criticised as artists and not as corporate entertainers.

Translate has appeared on television programmes such as *Top Billing* and on channels such as M-Net and kykNET. Apart from their corporate commitments, the group still performs independent shows at least once a month (Translate, 2012).

5.3.5 Red Cello Productions

Red Cello Productions is a booking agent company for musicians created by Carol Thorns in 2011. Thorns decided to embark upon this company after having been involved in the marketing and promoting of various crossover artists in South Africa. Although Red Cello Productions is not an electric bowed instrument group, the company promotes artists of this genre, amongst others. Coda is one of the groups now managed by this company. Other electric bowed instrument acts include Red Cello, Cellosphere and the solo electric violinist, Carly Nauta. In addition to these artists, Red Cello Productions also manages Judy Brown (from Coda) as a solo saxophone artist and the singer, songwriter Louise Carver. The artists managed under red Cello Productions collaborate as musicians in various projects. Most of the projects involve Carol Thorns as a cellist as well as a promoter.

5.3.5.1 Red Cello

Red Cello is a solo cello project that Carol Thorns began in 2009. Red Cello ran in conjunction with Coda and featured Thorns playing solo electric cello in collaboration with a DJ. Thorns had one of her electric Yamaha cellos spray painted red for the project.

The music is described as ambient electric compositions (Britton, 2010:12). Thorns makes use of loop and effect pedals to create the music live on stage. In October 2009 she released her first solo album *Fireflies in the Rain*, for which she received a South African Music Awards nomination for the category “Best Instrumental Album” in 2010. Helmut Meijer arranged the album and the compositions were a collaboration between Thorns and Meijer.

Red Cello is promoted as ambient background entertainment for functions, but has a theatrical performance side to it as well. In the theatrical show Thorns collaborates with a Visual Jockey (or VJ). The VJ mixes and manipulates original film images live on stage. The images are adjusted by means of speed and colour to match sound and performance of the cellist. All the footage is filmed by Alistair Thorns, Carol’s husband. Red Cello is the first visual-electric group combination in South Africa.

In 2010 Red Cello was invited to perform as part of the Edinburgh Fringe Festival.

5.3.5.2 Cellosphere

Cellosphere is Thorn’s latest project. Which she launched in September of 2011. The project is used only for private functions and features a solo electric cellist, Thorns, performing in a transparent sphere or “bubble” that incorporates light effects into the performance. Cellosphere occasionally performed as a duet with a harpist in a similar sphere (Thorns, 2011b).



Fig. 23 Carol Thorns Cellosphere (*Sphere Performances*, 2012)

5.3.6 Barcode

Barcode is a group founded and managed by former Muse SQ violinist, Olivia Kotze. It was formed in 2009 in preparation for the 2010 FIFA World Cup hosted in South Africa. The concept behind the group was to create a musical product for events that would showcase South African popular music (Kotze, 2012). The group performs only on request at private functions. Barcode consists of two violinists, Kotze and Ngoasheng of The Muses,⁶² a vocalist, Linidwe Maxolo, and a male keyboard player, Brendan Jury, who also functions as the group's DJ and performs on electric viola (Barcode, 2010).

Barcode chooses repertoire of South African popular music with vocals. Their arrangements include music of artists such as Mafikizlo, Lebo Mathosa and Miriam Makeba. All the music is performed with backing tracks and DJ, giving them a “proudly South African style” (Barcode, 2010). Members of Barcode are not employed full time. All the members of Barcode rely on additional freelance work, orchestral playing and teaching as additional income.

⁶² See The Muses 5.3.8.

5.3.7 Veranda Panda

Veranda Panda is a Durban-based, two-piece “electric bass music” group. The group consists of an electric violin, played by Jane Baillie, and electric equipment, such as samplers, effects units and DJ equipment, controlled by Liam Magner. The group was formed in 2010 (Van der Linde, 2011e). The name Veranda Panda was originally used as the DJ’s stage name, but was adapted for the duo performance (Baillie, 2012). Even though Baillie has a tertiary education in music, she does not believe that a musician needs classical training to be part of an electric bowed instrument group (Van der Linde, 2011e).

Veranda Panda uses a Yamaha electric violin and performs with a live DJ, Magner, at every occasion. Baillie prefers to perform on a Yamaha instrument, both for its image of the instrument and the tone it produces (Baillie, 2012). The group never make use of backing tracks, but write and produce all their own original music. The purpose of their performances is mainly to provide live music in dance clubs and to perform at live music festivals, including a few corporate events (Baillie, 2012). The target market for this group varies from other South African electric bowed instrument groups, in the sense that they specifically target an audience between 15 and 30 years old (Van der Linde, 2011e). They also do not follow the “clean-cut” image so typical a trademark of classical crossover artists, as suggested by Jarvis (2011). The repertoire is not only original, but also does not include elements of classical music.

In this respect, although Veranda Panda is an electric bowed instrument group, they do not fall into the category of classical crossover music. The group rely on their own marketing. In the two years since their formation, they have released an album and a music video. Although Veranda Panda performs approximately 8 times a month, the members have alternative sources of income (Baillie, 2012).

5.3.8 The Muses

The Muses is another product of Olivia Kotze (formerly van Gass). Kotze launched The Muses in 2011, after regenerating the existing Electro-Muse brand (Kotze, 2012). This Johannesburg-based group consists of four string players: Olivia Kotze (violin), Mia Snyman (violin), Ruby Ngoasheng (viola) and Anna Peacock (cello). Although

all of the members received classical training in their instruments, not all studied music at a tertiary level (Van der Linde, 2011e). The group rehearse approximately five hours a week, depending on their workload, and describe their style of music as “classical fusion” (Van der Linde, 2011e).

The Muses mainly perform at functions or clubs and as background music to corporate events. This differs from the original outlook of Muse SQ, who intended to perform independent concerts. The group performs cover versions of popular music and their target market age group extends from 15 to 45 years old (Van der Linde, 2011e). The members describe their music as

accessible and ranges from pop, rock to dance. There’s a track for every age group, something for everyone (Govindasamy, 2012: ¶5).

The group chose to perform covers in their repertoire as part of their marketability, and perform on a set of Yamaha electric instruments.

In 2012 The Muses released their first album under the new brand name. The album was entitled *Pop on Strings* and consisted of a mixture of international and local popular tracks arranged as instrumental covers. They have performed in Namibia and the Seychelles as well as in the 2011 South African *Idols* final.



Fig. 24 The Muses: Anna Peacock, Olivia Kotze, Ruby Ngoasheng and Mia Snyman
(*Members of The Muses*, 2012)

A unique feature that The Muses offer in South Africa is a second option for corporate functions, which includes a laser show. Lasers are attached to the bows of the musicians to create a visual light display while they are performing (The Muses, 2012).

Although the performers of The Muses are established, the group does not employ them full time. The musicians receive remuneration per event and rely on additional work to supplement their income.

5.4 A Summary and classification of South African electric bowed instrument groups

From questionnaires distributed to members of electric bowed instrument groups in May 2011 I have found that the groups can be classified into three main categories of performances (Van der Linde, 2011e).

Performance classifications for groups are:

1. Groups who perform at a concert event to an audience and/or with artistic originality;
2. Groups who perform popular music mainly at functions as hired entertainment;
3. Groups who perform in clubs as live dance music entertainment for the purpose of dancing.

All the groups that have formed part of this study have performed in category 2, but few have established themselves to the point where they can attract a large enough following to stage large-scale concerts to fall into category 1.

The original intention of Muse SQ⁶³ was to create a platform for a new genre in South African music.

⁶³ See Muse SQ 5.1.

... it tried to explore new ground, push boundaries and innovate. The musicians and composers wanted to be recognised in the South African music scene and steer away from the corporate market (Tagg, 2011).

In other words, the original intention was to be a category 1-performance group.

However, the financial side of the South African music industry rarely allows musicians to follow only one avenue of musical income. This is evident from the questionnaires completed by professional musicians of the Johannesburg Philharmonic Orchestra, the Cape Philharmonic Orchestra and the KwaZulu-Natal Philharmonic Orchestra for the purpose of this study. According to the results, 79,17% of South African musicians have another source of income in the musical profession. A further 15,48% of the musicians have another source of income outside of the musical field (Van der Linde, 2011a).

Of the electric bowed instrument groups in South Africa, only the members of Sterling EQ consider electric bowed instrument work as their highest source of income. This group have managed to market themselves to a point where they are able to perform concerts for profit. These concerts differ from other South African electric bowed instrument group performances, as the concertgoers purchase tickets to the events specifically to hear Sterling EQ perform. Their public concerts are not events for which they have been hired to perform at and are meant to be artistic entertainment. Even so, the members have additional occupations to supplement their income (Van der Linde, 2011e). According to Huang (2011),

There are many ways to make a living as a musician, and having the best of both worlds i.e. classical and non-classical makes life more challenging in a fun way.

Even though the groups set out to “make a mark in the music industry”, corporate engagements are their largest source of income and bookings (Thorns, 2011b).

An interesting observation is that 100% of the electric bowed instrument musicians in South Africa use Yamaha silent or electric instruments (Van der Linde, 2011e). Muse SQ imported the first set of electric instruments into South Africa.⁶⁴ Muse SQ was inspired by the *bond Live at Albert Hall* DVD⁶⁵ in which this group used Yamaha electric instruments. The DVD influenced the choice of instrument. The group received a mass amount of press coverage, as they were the first group of their kind in the country. The photo shoots for the media always included the instruments and the group came to the attention of the Yamaha brand manager in South Africa. This led to Yamaha South Africa approaching Carol Thorns and offering to become a sponsor for similar projects (Thorns, 2011b). Yamaha South Africa has since become involved in supporting South African groups by sponsoring the instruments of Coda, Red Cello and Sterling EQ (Thorns, 2011b).

5.5 Influences on South African Music Education

To explore the influence of electric bowed instrument groups on South African music education, compiled questionnaires were distributed amongst tertiary music students (Van der Linde, 2011d) and primary and high school scholars in music education (Van der Linde 2011c). For a complete layout of the processed results, please see Addendum B.

As part of their alternative income, only 40% of South African electric bowed instrument group members teach musical instruments. When asked if they thought whether their group has had an impact on the number of children's decision to start learning a classical instrument, 93,33% of the participating members responded positively (Van der Linde, 2011e).

When the professional orchestra members were asked if they thought the groups had an impact on the number of tertiary, primary and high school students taking up classical instruments, 70,11% reacted positively. The highest figure was from the orchestral members in the Western Cape, where 82,55% thought the groups had an impact (Van der Linde 2011a).

⁶⁴ See Muse SQ 5.1.

⁶⁵ See *bond* 4.2.1.

According to Thorns (2011b), she would be approached by audience members after performances requesting lessons for their children who were inspired by the performance. The number of “Category 1” performance groups in the Western Cape could be the cause of the positive response in the area.⁶⁶ In the Western Cape province both Sterling EQ and Coda host concerts to the public as well as working in the corporate entertainment industry (Van der Linde 2011e).

To test this hypothesis, music students at the Hugo Lambrechts Music School in the Western Cape as well as tertiary students from the University of Stellenbosch were asked to complete questionnaires on the subject.

Of the music school students who filled out the questionnaires only 25,75% were aware of Sterling EQ and 7,5% were aware of Coda, although 51% of the students knew of Vanessa Mae (Van der Linde, 2011c). Amongst the tertiary students, the awareness of electric bowed instrument groups was more evident; 65,51% knew of Sterling EQ, 20,68% of Coda and 86,20% of Vanessa Mae (Van der Linde, 2011d).

Since the majority of the tertiary students had been studying their instruments for 8 to 10 years by the time of completing the questionnaire, they would have started learning between 2001 and 2003 (Van der Linde, 2011d). Since the first South African electric bowed instrument group, Muse SQ, was formed only in 2003, it is unlikely that this group would have had an impact on the tertiary students’ decision to play an instrument.⁶⁷ However, Vanessa Mae started her career as electric violinist in 1995,⁶⁸ and 86,20% of the students were aware of her as a performer. It is more likely that the international artists had an influence on their decisions than the local artists. When asked if the students supported Vanessa Mae as a artists, only 3,44% had seen a live performance by this artist and 20,68% owned a recording featuring this artist (Van der Linde, 2011d).

Similarly, the participating music school students had studied their instruments for 1 to 8 years. This indicates that they embarked on their music lessons between 2003 and

⁶⁶ As there are more public performances (category 1) as supposed to corporate or private performances (category 2), more people could be exposed to this type of entertainment.

⁶⁷ See Muse SQ 5.1.

⁶⁸ See Vanessa Mae 4.1.

2010. The number of electric bowed instrument groups formed during these seven years is considerably higher than between 2001 to 2003 and they would thus have had more of a probability to have impacted on the music school students. However, the evidence of awareness of such groups amongst the learners was even lower than that of the tertiary students (Van der Linde, 2011c).

Therefore I conclude that neither local nor international electric bowed instruments artists or groups had a significant impact on the tertiary music students' or music school students' decisions to start playing a classical instrument. Even so, the groups are thought of as inspirational and motivational by the professional orchestral musicians of South African orchestras: 73,91% of the orchestral musicians would expose their students to such a group as motivation for practising and 63,83% would recommend such a style of performance to their students (Van der Linde, 2011a).

5.6 The presence of electric bowed instrument groups in the South African music industry and their impact on the classical music industry

Electric bowed instrument groups in South Africa fall mainly within the classical crossover genre. The reason for this classification lie in the music that the groups perform as well as the “sexualized” image that the groups use for marketing. This method was described by Jarvis (2011) as a way to reach “younger generations of audiences”.⁶⁹

If we follow the description of characteristics of classical crossover music set out by Jarvis (2011), we can determine that Translate, Coda, Red Cello and Veranda Panda do not comply with the musical components of the genre. The above-mentioned groups perform original music that does not include the elements of classical music.⁷⁰

When the participating group members were asked to classify their style of music, they used descriptive terms such as “Afro-Fusion”, “electric bass music”, “instrumental pop”, “classical fusion”, “electronica” and “Nu-Jazz” (Van der Linde, 2011e). None of the groups classified themselves as traditional classical performers.

⁶⁹ See 3.4 Marketing Classical Crossover Music.

⁷⁰ See 3.3 Characteristics of Classical Crossover Music.

In a classical music industry as small as the current one in South Africa, it could be argued that it is injurious to the profession of classical instrumentalists in the country if classical crossover groups are mistaken for traditional classical artists. Even though these musicians do not claim to be classical artists, the media are sending mixed signals to the public. The greatest example of this is the ever-changing categories of the South African Music Awards (SAMAs).

According to SAMA CEO, Randall Abrahams, “The process of updating and refining the SAMA has been an ongoing activity since the inception of the awards” (Abrahams, 2011: ¶1). SAMA categories have been changed, reduced, renamed and increased every year as the need arises.

It’s an evolutionary process, as the awards have to reflect the state of the South African recording industry and the changing tastes of consumers (Abrahams, 2011: ¶2).

The annual changes that are made are particularly evident in the classical, classical crossover and instrumental categories.

In 2009 the SAMA had categories distinguishing between “Best Instrumental” artists and “Best Classical Crossover” artists, but no classical music category (SAMA 2009: All the Winners, 2009). In 2010 the categories were renamed to “Best Popular Classical Album” and “Best Instrumental Album”. In the first category classical violinists such as Daniel Rowland and the piano duo Two Pianists were placed together with Sterling EQ. This meant that traditional classical music artists were competing against classical crossover groups for an award. Carol Thorns was nominated in the “Best Instrumental Album” category, where Sterling EQ would also have qualified, as they are an instrumental group (2010 SAMA Nominees, 2010).

In 2011 the categories for jazz and classical music remained unchanged, namely “Best Popular Classical Album” and “Best Instrumental Album”. This year, however, Sterling EQ was placed in the “Best Instrumental Album” for their second album, *Sterling Speel Afrikaans* (Sterling Plays Afrikaans) (SAMA Nominees Announced,

2011). In 2011 Sterling EQ won the “Best Jazz/Instrumental/Popular Classical DVD” for their DVD entry “Sterling EQ: Live in Concert” (Sterling “Electric Quartet”, n.d.).

In November 2011 the SAMAs announced another change in the nomination categories. The categories were reduced from 57 to 30. The existing categories of “Best Instrumental Album”, “Best Popular Classical Album” and “Best Afrikaans Traditional Music Album” merged into one new category: “Best Classical and Instrumental Album” (Category List For MTN SAMA 18, 2012).

The effect of fewer categories will mean that each award is held in the same esteem but that artists and those involved in the creation of music will have to work harder and compete more effectively if they are to achieve this ultimate accolade (Abrahams, 2011: ¶4).

Again, traditional classical musicians and classical crossover musicians were judged against each other for the award. In this way the South African public could be led to believe that electric bowed instrument groups and traditional classical artists are in fact the same phenomenon.

A questionnaire was distributed at a Sterling EQ concert on 11 July 2011 at a Cape Town theatre (For results see Addendum B). The audience had purchased tickets to attend the event, with the specific intent to see Sterling EQ perform. No other acts were performing on this occasion. This concert should thus be labelled as a category 1 concert.⁷¹ The repertoire chosen for the concert included music from both their albums, *Nova* and *Sterling Speel Afrikaans*. The music included famous classical repertoire with added dance beats, arias that have been converted into instrumental music and instrumental versions of popular Afrikaans songs. The performance was executed with backing tracks. The combination of repertoire and performance along with the dress code of the performers would then classify the genre of the concert as pure classical crossover.

⁷¹ See 5.4 A Summary and Classification of South African Electric Bowed Instrument Groups.

In spite of the above, 23% of the audience still considered the Sterling EQ performance to be a classical concert (Van der Linde, 2011b).

The same question was then put to the classical orchestral musicians in South Africa and 38,20% agreed that the groups are classical entertainers. When asked if they were considered to be serious music performers, 66.67% disagreed (Van der Linde, 2011a).

Support from traditional classical musicians in the country for electric bowed instrument groups is varied. According to the questionnaires, a total of 54,44% of classical musicians are supportive of the genre, with the highest amount of support presenting itself in the Gauteng province (Van der Linde, 2011a). This could be a result of the active corporate entertainment industry in the area (Thorns, 2011b), in which the electric bowed instrument groups are very active.⁷²

In spite of the support, the electric bowed instrument groups still gets some criticism from classical artists.

With success often comes controversy and Sterling is no exception. Some of the more traditional Classical music practitioners do not approve the “Sterling genre”, and perceive it to be a “slap in face” of Classical music and the Great Composers (Pugliese cited in Sterling “Electric Quartet”, n.d.).

Criticism might be aimed at the wrong culprit as none of the groups market themselves as classical artists. Instead, it would seem that the artists are trying to create a new genre of performance to extend the South African music industry, as stated by Huang (2011).

I am in a very privileged position to be using my classical training in an exciting way to broaden the horizons of “pre-conceived” classical music, and bringing it to a wider audience.

⁷² See 5.4 A Summary and Classification of South African Electric Bowed Instrument Groups.

According to Thorns (2011b), the intention is to produce music of a high quality and to be able to “feel proud to give [her] album to classical musicians.”

Even though the industry is still relatively young in South Africa in comparison to other genres of music, the electric community has grown immensely since Muse SQ first started in 2003.⁷³ The electric bowed instrument groups are drifting from being corporate entertainers into concert performers and 70% of the groups discussed in this study have already released at least one album (Van der Linde, 2011e).

An industry that was expected to “phase out” and be “replaced by something else” is finding a firm foothold in the South African market (Van der Merwe, 2011).

⁷³ See Muse SQ 5.1.

Chapter 6: Summaries and conclusion

The aim of this thesis was to document the rise and development of electric bowed instrument groups in South Africa and the influences such groups have on the South African music industry and on musical education. The objective was to provide a background to the history of electric bowed instruments, an overview of classical crossover music as a genre as well as a brief overview of international electric bowed instrument groups that preceded the South African manifestations of the genre. This was done to provide the necessary background information to the discussion of electric bowed instrument groups in South Africa.

Chapter 2 was devoted to the history and development of electric bowed instruments. Through a literature research I found that the electric violin, viola and cello developed up to a point where their modern reinvention influenced traditional compositions; the classical music industry was given a new outlet for composers to push boundaries and invent new sounds and techniques. However, these instruments have somehow become synonymous with popular music and the classical pop culture.

As the electric bowed string instrument became more popular, common and affordable, further development of such instruments was starting to stagnate. At this point companies were more interested in the image of their instruments, while maintaining an affordable resale value. It is my opinion that, although such instruments are valuable for practice purposes (the Yamaha silent violin) and the “cool-factor” of string instruments (Wood’s Viper Violin), the composers of the 21st century might be neglecting the compositional opportunities such instruments provide because of their association with the classical crossover industry.

Not only might the composers be responsible for neglecting the possibilities that such instruments create, but the performing artists should be held equally accountable. Of the electric bowed instrument groups and performers (international and local) discussed in this study, only one performer, namely Carol Thorns and her Red Cello performances, makes use of the variety of effects that an electric bowed instrument

has to offer. In general, the groups use these instruments because of an image that is less classical, and that accompanies them, and for amplification over backing tracks.

The classical crossover music industry has in itself the potential to be harmful to traditional classical music. As discussed in Chapter 3, classical crossover artists are marketed as the best in their field, and the marketing does not always explain that the field of performance and its varieties are different from those of traditional classical musicians. On numerous occasions, when I stated that my occupation is that of a violinist, the response has been: “Oh, like that Vanessa Mae girl?”

Through my literature research in Chapter 4 I investigated the origins of international electric bowed instrument groups that preceded their South African counterparts. Classical crossover music in combination with the electric violin, created a platform for Vanessa Mae, who became a pop star and violinist. However, her enormous success made it difficult for her emulators not to follow the same recipe in order to achieve success. This imitation has led to a serious lack of creativity in the industry.

My initial idea to research electric bowed instruments in South Africa came about through my own participation in such a group. As a classical musician in South Africa, I found such work to be a useful additional income to my salary as orchestral musician. However, whenever we performed as a group, I could not help feeling that I was being sneered at by my classical colleagues. This prompted a question in my mind: “What is it that we love to hate about electric bowed instrument groups?”

For this study I approached members of various such groups in South Africa to participate in the study. In South Africa the first electric bowed instrument quartet to be formed, Muse SQ, did so with the intention to create a new fresh sound and image for stringed instrumentalists of their generation. Unfortunately, the uniqueness of this group was lost in the corporate entertainment industry and became another cookie-cutter group, falling prey to financial influences on the music industry. In Chapter 5, a review of similar groups in South Africa, we learnt that even though most of these groups try to be creative and original, most of them still keep a crowd-pleasing selection of music close by to use as background entertainment at functions, as this is

the easiest way to sustain a group financially. This could be considered as compromising artistic integrity.

The responses to questionnaires distributed among members of South African electric bowed instrument groups reinforced my initial idea that such groups influence music education in South Africa. However, the results from tertiary and music school student clearly showed that this hypothesis is false. One could argue that the results in question are limited, as only one university and one music school, both situated in the Western Cape, were approached in this study. A further in-depth statistical survey of this notion could perhaps be attempted in future.

Although preceding international acts of a similar nature influenced the existence of electric bowed instrument groups in South Africa, the local groups try to incorporate a South African flavour into their productions. In my opinion, this is the reason for their survival past the expected expiry date of what was expected to be just another passing phase. The participation of electric bowed instrument groups in the South African Music Awards⁷⁴ in various categories is an indication of the groups' strong presence in the local music industry, as well as the effects they have on classical music in the country. The groups are established enough to compete against South Africa's most popular and successful artists. On the other hand, their occasional classification as classical music artists has a negative impact on the classical music industry in South Africa. In a country where Western classical music has such a small support system, any competition for supporters could be fatal to a financially struggling industry. If the general public perceives electric bowed instrument groups as playing classical music and supports them as classical artists, why would the same members of the public support traditional classical music in the same manner?

Even though this study was intended primarily to be a historical documentation of the beginning phases of the electric bowed instrument group industry in South Africa, I have come to my own conclusions about this phenomenon.

⁷⁴ See Chapter 5.6

South African electric bowed instrument groups have generated enough growth in their own field to function as an individual genre in this country. These groups have shown a steady growth in a market as small as the South African music industry, which could indicate that they have a potential to become a permanent fixture on the South African music scene. In my opinion, it is these groups that have a responsibility as the pioneers of the South African electric bowed instrument group industry to avoid falling into the trap of commercial survival tactics and of following fast-track recipes for success. These groups should set an example of how this genre could be used as a new creative outlet for future South African musicians who would wish to experiment with electric bowed instruments, even if not on the classical crossover scene.

Future research could expand upon this thesis by adding new developments as they occur in the industry and as new forms of creativity enter into the field of electric bowed instrument groups. An updated survey could be undertaken to ascertain the influences of such groups on South African music education as well as to gauge the effect of the groups' presence in the music industry.

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Addendum A

Questionnaire: Members of Electric Bowed Instrument Groups in South Africa

Please check the box next to your preferred answers.

Name of group: _____

Number of members: _____

Instruments played in group: _____

Personal Instrument: _____

1. How long has your group existed?

0-2 years	<input type="checkbox"/>	2-4 years	<input type="checkbox"/>	4-6 years	<input type="checkbox"/>	6+ years	<input type="checkbox"/>
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2. How long have you been a member of this group?

0-2 years	<input type="checkbox"/>	2-4 years	<input type="checkbox"/>	4-6 years	<input type="checkbox"/>	6+ years	<input type="checkbox"/>
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3. Are you a permanent member of this group?

Yes	<input type="checkbox"/>	No	<input type="checkbox"/>
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4. Do you have your own electric instrument?

Yes	<input type="checkbox"/>	I use an instrument that belongs to the group	<input type="checkbox"/>	I have modified an acoustic to suit our electronic needs	<input type="checkbox"/>
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5. Is there a specific brand of electric instrument you prefer?

No	<input type="checkbox"/>	Yamaha	<input type="checkbox"/>	Jordan	<input type="checkbox"/>	Woods	<input type="checkbox"/>	Ns Design	<input type="checkbox"/>
Zeta	<input type="checkbox"/>	Fender	<input type="checkbox"/>	Other (Specify)					

6. Are you a set group of members?

We always use the same musicians		We have back up players if someone is not available		We have a pool of musicians to choose from depending on availability.	
---	--	--	--	--	--

7. Do you have one person In-Charge of this group?

Yes, we have a leader In-Charge		No, we base all our decisions on group votes		The group belongs to one member, and we all work for this person.	
--	--	---	--	--	--

8. Is this your only source of income?

Yes		No	
------------	--	-----------	--

i. If no, is this your only source of musical income?

Yes		No	
------------	--	-----------	--

ii. If no, what other musically related work do you do?

Teaching		Orchestral		Free lance gigs		Booking agent		Other	
-----------------	--	-------------------	--	------------------------	--	----------------------	--	--------------	--

If other, please specify: _____

9. Did you receive classical training?

Yes		No	
------------	--	-----------	--

i. If no, where did you learn to play?

I taught myself		From a friend		From a book or other source		Other	
------------------------	--	----------------------	--	------------------------------------	--	--------------	--

If other, please specify: _____

ii. If yes, where did you receive your training?

At school		Music school		Private teacher		Tertiary institution	
-----------	--	--------------	--	-----------------	--	----------------------	--

iii. Do you think classical training is necessary to play in your group?

Yes		No	
-----	--	----	--

10. How often does the group rehearse?

0-5 hours a week		5-10 hours per week		10-15 hours per week		More	
------------------	--	---------------------	--	----------------------	--	------	--

11. How often does the group learn new repertoire?

Every month		Every 3 months		Every 6 months		Every year	
-------------	--	----------------	--	----------------	--	------------	--

12. Do you have a certain style of music you specialise in?

Yes		No	
-----	--	----	--

i. If yes, how would you classify your music?

Classical		Pop		Trans		Techno		Other	
-----------	--	-----	--	-------	--	--------	--	-------	--

If other, please specify: _____

ii. How do you select your repertoire?

We commission arrangements from composers		We have an in house composer		Composers submit work for us to choose from		We improvise until we are satisfied with a new piece.	
---	--	------------------------------	--	---	--	---	--

13. What are the purposes of your performances?

They are commissioned background entertainment for a specific function or event		They are artistic concerts that the audience purchases tickets for		They are live performances in clubs and venues to showcase new music in the industry		Other	
--	--	---	--	---	--	--------------	--

If other, please specify: _____

14. What type of backup music do you have?

We play only with live musicians		We use backing tracks		We have a live DJ who performs with us		Other	
---	--	------------------------------	--	---	--	--------------	--

If other, please specify: _____

15. How do you organise your sound equipment?

Our clients have to provide the sound equipment		We have our own equipment and technician		We book technicians and equipment per gig		Other	
--	--	---	--	--	--	--------------	--

If other, please specify: _____

16. Do you have a choreographer?

No, we decide on our moves ourselves		No, we do not have specific moves for our performances		Yes, we have a professional choreographer who helps us.	
---	--	---	--	--	--

17. What age group is your target market?

0-15 years		15-30 years		30-45 years		All age groups	
-------------------	--	--------------------	--	--------------------	--	-----------------------	--

18. Do you do your own marketing?

Yes		No	
-----	--	----	--

I. If no, who does your marketing for you?

A marketing company		We employ a member of staff for marketing		A friend with knowledge of marketing		Other	
---------------------	--	---	--	--------------------------------------	--	-------	--

If other, please specify: _____

19. How do you decide on your wardrobe?

We wear whatever we feel like		We have set outfits		We have an image consultant who decides for us		We have a designer who makes our outfits		We have sponsored clothing	
-------------------------------	--	---------------------	--	--	--	--	--	----------------------------	--

20. Do you have any recordings available to the public?

No		We have released a CD/DVD for sale		We have tracks available for download		We have demo tracks on demand	
----	--	------------------------------------	--	---------------------------------------	--	-------------------------------	--

21. Do you have or have you had a music video or TV?

Yes		No	
-----	--	----	--

22. How long do you see yourself being part of this industry?

For another 0-2 years		2-4 years		4-6 years		As long as I can
-----------------------	--	-----------	--	-----------	--	------------------

23. Would you recommend this style of performance to young musicians?

Yes		No	
-----	--	----	--

24. Would you expose your students to your group as motivation for practising?

Yes		No	
-----	--	----	--

25. Do you think your group has made an impact on the number of children deciding to start learning a classical instrument?

Yes		No	
-----	--	----	--

Comments...

Questionnaire: Professional Classical Musicians in South Africa

Please check the box next to your preferred answers.

What instrument do you play? _____

1. How long have you been a member of the orchestra?

0-3 years	<input type="checkbox"/>	3-6 years	<input type="checkbox"/>	6-9 years	<input type="checkbox"/>	9 + years	<input type="checkbox"/>
--------------	--------------------------	-----------	--------------------------	-----------	--------------------------	-----------	--------------------------

2. What type of music do you listen to at home?

Classical	<input type="checkbox"/>	Pop	<input type="checkbox"/>	Jazz	<input type="checkbox"/>	Trans	<input type="checkbox"/>	Rock	<input type="checkbox"/>	Other	<input type="checkbox"/>
-----------	--------------------------	-----	--------------------------	------	--------------------------	-------	--------------------------	------	--------------------------	-------	--------------------------

If other, please specify: _____

3. Is the orchestra your only source of income?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

3.1 If no, is the orchestra your only source of musical income?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

3.2 If no, what other musically related work do you do?

Teaching	<input type="checkbox"/>	Composer or Arranger	<input type="checkbox"/>	Free lance gigs	<input type="checkbox"/>	Booking agent	<input type="checkbox"/>	Other	<input type="checkbox"/>
----------	--------------------------	----------------------------	--------------------------	-----------------------	--------------------------	------------------	--------------------------	-------	--------------------------

4. Please tick the following groups if you have ever heard of them.
These groups are all musical ensembles containing one or more electric bowed instruments.

Bond	<input type="checkbox"/>	Escala	<input type="checkbox"/>	Vanessa Mae	<input type="checkbox"/>	Electro Muse	<input type="checkbox"/>	Translate	<input type="checkbox"/>
Brava	<input type="checkbox"/>	Sterling EQ	<input type="checkbox"/>	Coda	<input type="checkbox"/>	Carol Thorns	<input type="checkbox"/>	In-Cha	<input type="checkbox"/>

5. Do you subscribe to electric bowed instruments?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

6. Do you support any of the above-mentioned groups?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

7. Do you own a CD or a recording of any of the above-mentioned groups?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

8. Have you ever attended a live performance of such a group?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

9. Are you a member of such a group?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

10. Would you consider joining such a group?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

11. Would you consider joining such a group to enhance your income?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

12. Would you recommend listening to these groups to your students as motivation?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

13. Do you own an electric or amplified instrument?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

14. Would you recommend this style of performance to young musicians?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

15. Would you expose your students to such a group as motivation for practising?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

16. In your opinion, do you think these groups have made an impact on the number of children deciding to start learning a classical instrument?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

17. Are you a member of any sort of band or group playing non-classical music?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

18. Do you play a second instrument for extra income?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

19. Do you consider these groups as classical entertainers?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

20. Do you consider this type of entertainment as serious music?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

Comments...

Questionnaire: Students of Hugo Lambrechts Music School

Please check the box next to your preferred answers.

1. How old are you? _____
2. What instrument do you play? _____
3. How long have you been learning this instrument? _____
4. What grade of music are you playing now? _____
5. Why did you start to learn this instrument?

My parents chose this instrument for me		A teacher suggested this instrument to me		I saw or heard this instrument in a orchestra or band and wanted to play it		We had the instrument at home already	
--	--	---	--	---	--	--	--

6. Please number from 1 to 5 what music you like to listen to. (1 being music you like the most and 5 being music you like the least)

Classical		World Music		Rock		Pop		Jazz		Other	
-----------	--	----------------	--	------	--	-----	--	------	--	-------	--

7. Have you ever been to a classical concert?

Yes		No	
-----	--	----	--

8. Does your parents listen to classical music?

Yes		No	
-----	--	----	--

9. Do you have any family members who are musicians?

Yes		No	
-----	--	----	--

10. Would you like to be professional musicians one day?

Yes		No	
-----	--	----	--

11. If no, what would you like to be when you grow up? _____

12. Please tick the following groups if you have ever heard of them.

Bond	Escala	Vanessa Mae	Electro Muse	Translate	In-Cha
Brava	Sterling EQ	Coda	Carol Thorns	Blayz	High on Heels

13. Have you ever been to a live concert of one of these groups?

Yes		No	
-----	--	----	--

13.1 If yes, which ones?

Bond	Escala	Vanessa Mae	Electro Muse	Translate	In-Cha
Brava	Sterling EQ	Coda	Carol Thorns	Blayz	High on Heels

14. Do you own a CD of one of these groups?

Yes		No	
-----	--	----	--

14.1 If yes, which ones?

Bond	Escala	Vanessa Mae	Electro Muse	Translate	In-Cha
Brava	Sterling EQ	Coda	Carol Thorns	Blayz	High on Heels

15. Have you ever seen any of these groups on TV?

Yes		No	
-----	--	----	--

15.1 If yes, which ones?

Bond	Escala	Vanessa Mae	Electro Muse	Translate	In-Cha
Brava	Sterling EQ	Coda	Carol Thorns	Blayz	High on Heels

16. Does your music school teach electric violin, viola or cello?

Yes		No	
-----	--	----	--

17. Would you like to play the electric violin, viola or cello?

Yes		No	
-----	--	----	--

Questionnaire: Tertiary Music Students

Please check the box next to your preferred answers.

1. How old are you? _____
2. What instrument do you play? _____
3. How long have you been learning this instrument? _____
4. What grade of music are you playing now? _____
5. Why did you start to learn this instrument?

My parents chose this instrument for me		A teacher suggested this instrument to me		I saw or heard this instrument in a orchestra or band and wanted to play it		We had the instrument at home already	
--	--	---	--	---	--	--	--

6. Please number from 1 to 5 what music you like to listen to. (1 being music you like the most and 5 being music you like the least)

Classical		World Music		Rock		Pop		Jazz		Other	
-----------	--	----------------	--	------	--	-----	--	------	--	-------	--

7. Have you ever been to a classical concert?

Yes		No	
-----	--	----	--

8. Do your parents listen to classical music?

Yes		No	
-----	--	----	--

9. Do you have any family members who are musicians?

Yes		No	
-----	--	----	--

10. Would you like to be professional musicians one day?

Yes		No	
-----	--	----	--

11. If no, what would you like to be when you grow up? _____

12. Please tick the following groups if you have ever heard of them.

Bond	Escala	Vanessa Mae	Electro Muse	Translate	In-Cha
Brava	Sterling EQ	Coda	Carol Thorns	Blayz	High on Heels

13. Have you ever been to a live concert of one of these groups?

Yes		No	
-----	--	----	--

13.i. If yes, which ones?

Bond	Escala	Vanessa Mae	Electro Muse	Translate	In-Cha
Brava	Sterling EQ	Coda	Carol Thorns	Blayz	High on Heels

14. Do you own a CD of one of these groups?

Yes		No	
-----	--	----	--

14.i. If yes, which ones?

Bond	Escala	Vanessa Mae	Electro Muse	Translate	In-Cha
Brava	Sterling EQ	Coda	Carol Thorns	Blayz	High on Heels

15. Have you ever seen any of these groups on TV?

Yes		No	
-----	--	----	--

15.i. If yes, which ones?

Bond	Escala	Vanessa Mae	Electro Muse	Translate	In-Cha
Brava	Sterling EQ	Coda	Carol Thorns	Blayz	High on Heels

16. Does your music school teach electric violin, viola or cello?

Yes		No	
-----	--	----	--

17. Would you like to play the electric violin, viola or cello?

Yes		No	
-----	--	----	--

Questionnaire: Audience at Sterling EQ Concert on 11 July 2011

Please check the box next to your preferred answers.

1. Do you regularly attend concerts of Sterling EQ?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

2. Do you regularly attend live music performances?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

3. Please number from 1 to 5 the order of your musical preference. (1 being most likely to listen to, and 5 being least likely to listen to)

Classical	<input type="checkbox"/>	World music	<input type="checkbox"/>	Rock	<input type="checkbox"/>	Pop	<input type="checkbox"/>	Jazz	<input type="checkbox"/>	Other	<input type="checkbox"/>
-----------	--------------------------	-------------	--------------------------	------	--------------------------	-----	--------------------------	------	--------------------------	-------	--------------------------

4. Do you play an instrument?

Yes	<input type="checkbox"/>	No	<input type="checkbox"/>	When I was younger	<input type="checkbox"/>
-----	--------------------------	----	--------------------------	--------------------	--------------------------

5. Have you ever attended a classical concert?

Never	<input type="checkbox"/>	Once	<input type="checkbox"/>	Regularly	<input type="checkbox"/>	I am at one now	<input type="checkbox"/>
-------	--------------------------	------	--------------------------	-----------	--------------------------	-----------------	--------------------------

6. How long have you been a supporter of Sterling EQ?

Since they formed in 2007	<input type="checkbox"/>	For the last 2 to 4 years	<input type="checkbox"/>	This is the first time I have of them	<input type="checkbox"/>	Other	<input type="checkbox"/>
---------------------------	--------------------------	---------------------------	--------------------------	---------------------------------------	--------------------------	-------	--------------------------

If other, please specify....

--

7. Do you own a Sterling EQ CD or DVD?

Yes	<input type="checkbox"/>
-----	--------------------------

No	<input type="checkbox"/>
----	--------------------------

8. Do you have a favourite Sterling EQ track or song?

No	
----	--

Yes	
-----	--

8.1 If yes, please name the song:

9. Would you like to be part of a group like EQ Sterling?

Yes	
-----	--

No	
----	--

10. Please tick the following groups if you have ever heard of them.

Bond		Escala		Vanessa Mae		Electro Muse		Translate		Sterling EQ	
Brava		High on Heels		Coda		Carol Thorns		Blayz		In-Cha	

11. Do you support any of the above-mentioned groups?

No	
----	--

Yes	
-----	--

11.1 If yes, specify: _____

12. How did you first hear of Sterling EQ?

On the radio		In the newspaper		I saw them perform		A friend told me		Other.	
--------------	--	------------------	--	--------------------	--	------------------	--	--------	--

13. Would you attend another EQ Sterling Concert after this one?

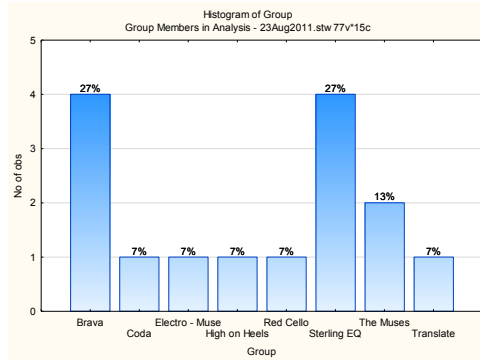
No	
----	--

Yes	
-----	--

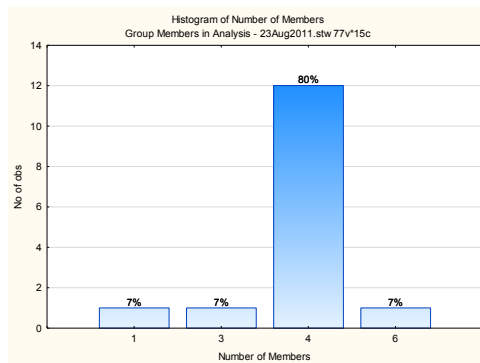
Addendum B

Results for Questionnaire: Members of Electric Bowed Instrument Groups in South Africa

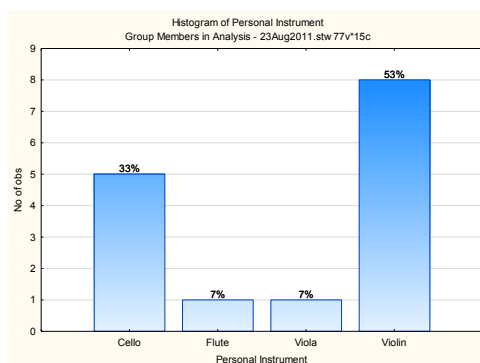
Name of Group



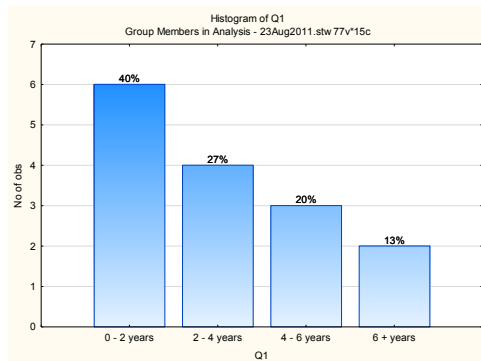
Number of Members



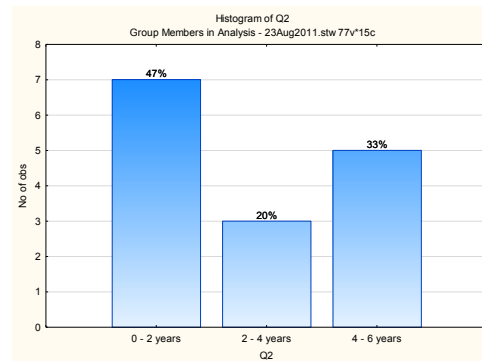
Personal Instrument



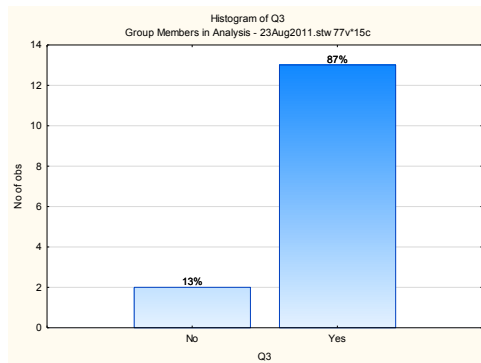
1. How long has your group existed?



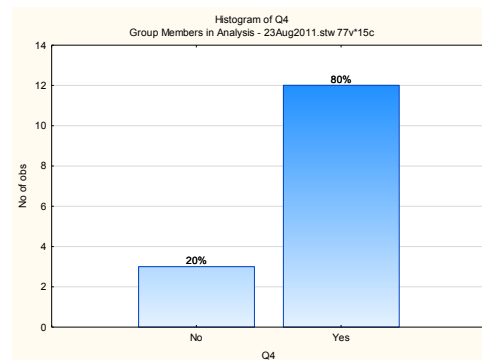
2. How long have you been a member of this group?



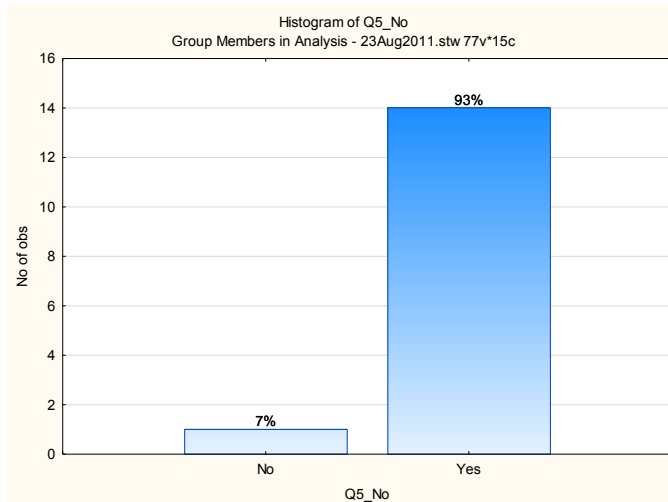
3. Are you a permanent member of this group?



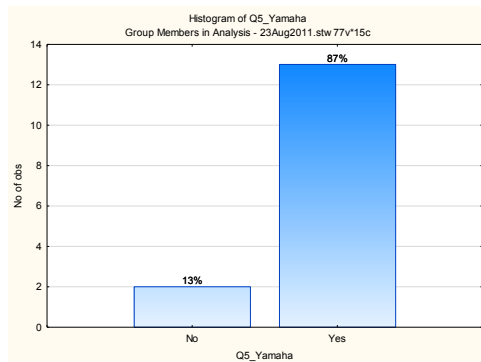
4. Do you have your own electric instrument?



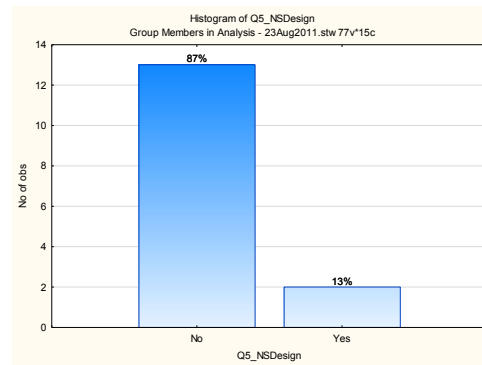
5. Is there a specific brand of instrument you prefer?



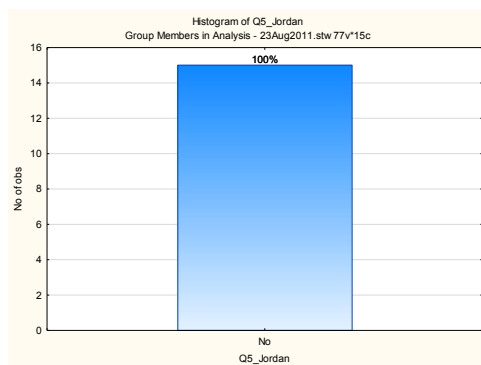
5. Yamaha



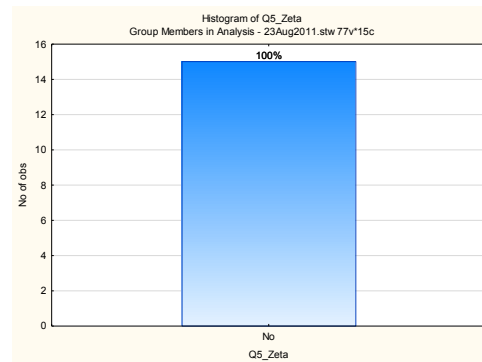
5. NSDesign



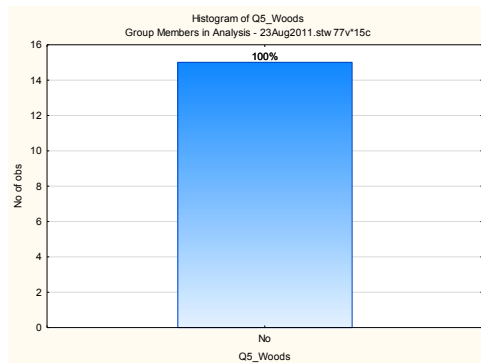
5. Jordan



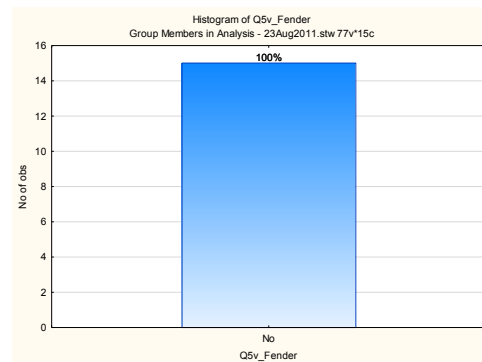
5. Zeta



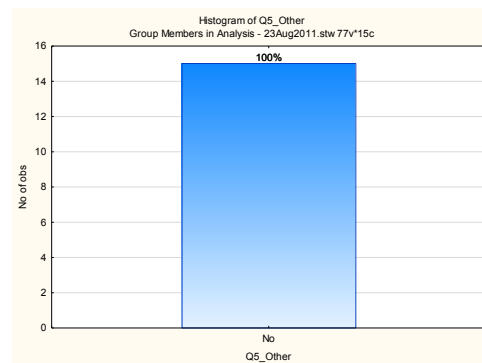
5. Woods



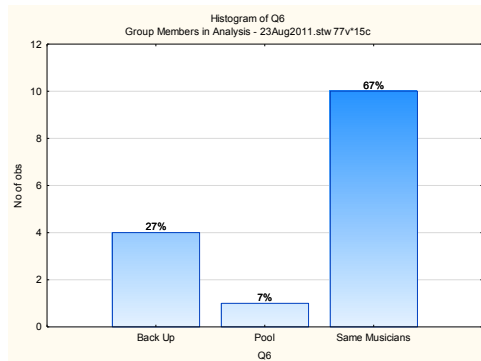
5. Fender



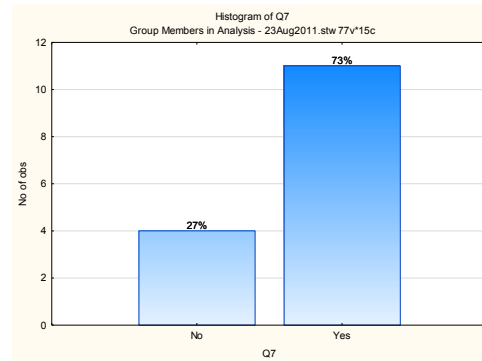
5. Other



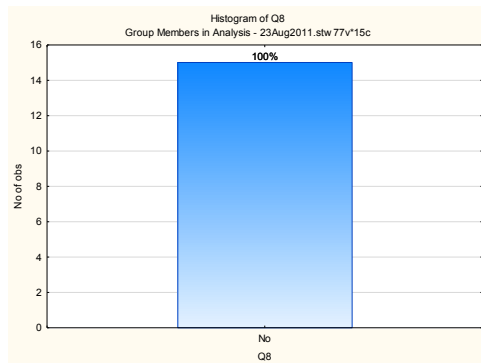
6. Are you a set group of members?



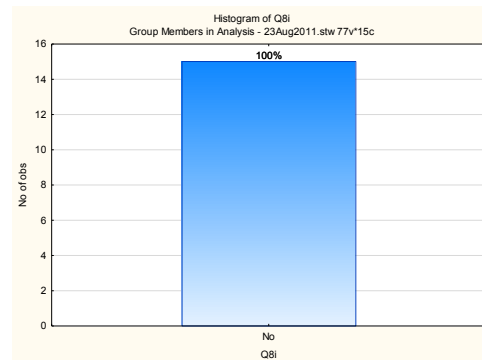
7. Do you have one person In-Charge of this group?



8. Is this your only source of income?

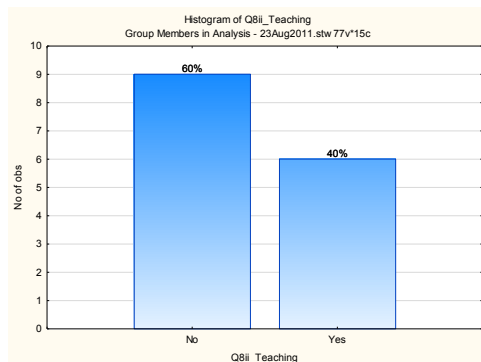


8.i. If no, is this your only source of musical income?

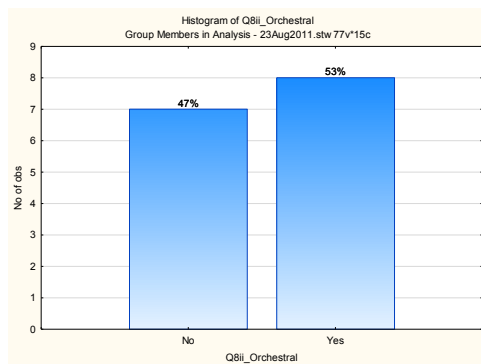


8.ii. If no, what other musically related work do you do?

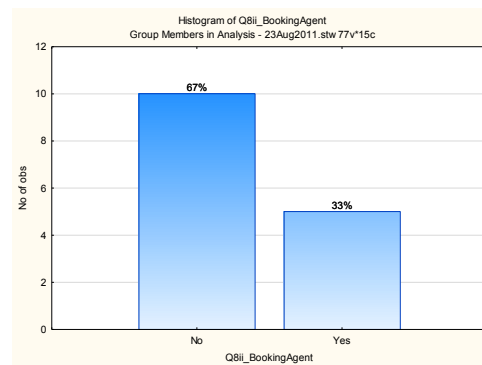
8.ii. Teaching



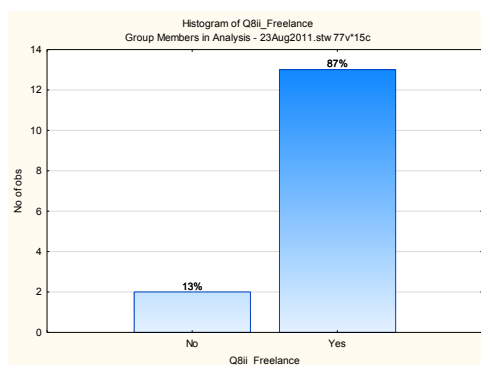
8.ii. Orchestral



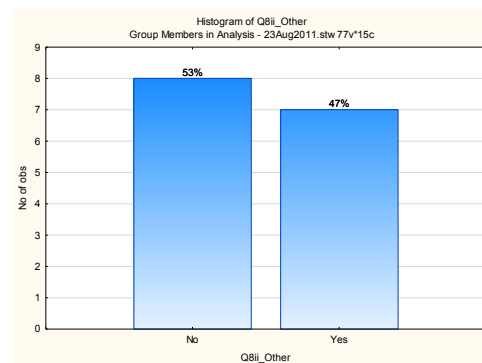
8.ii. BookingAgent



8.ii. Freelance

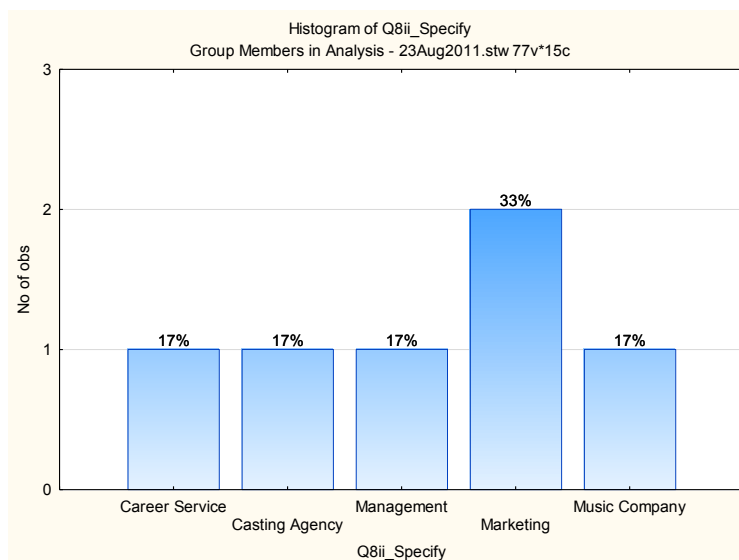


8.ii. Other

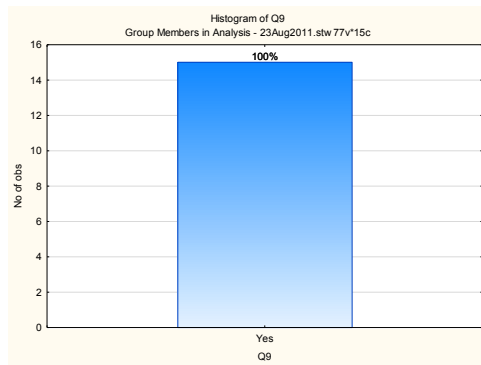


If other please specify,

8.ii. Specify



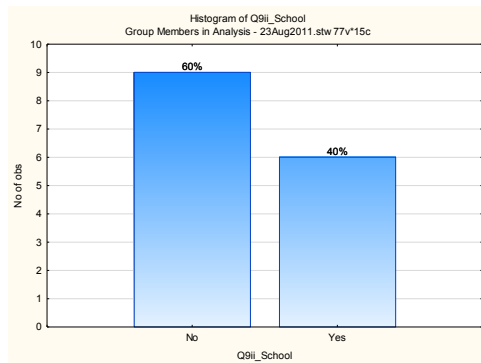
9. Did you receive classical training?



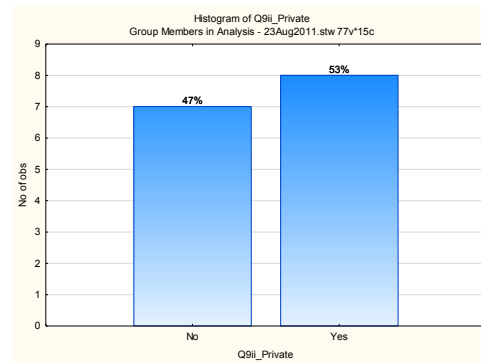
9.i. No Graphic for 9.i

9.ii. If yes, where did you receive your training?

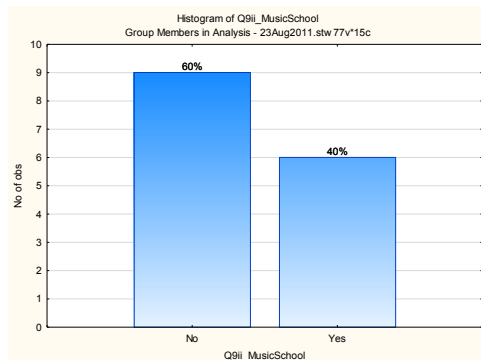
9.ii. School



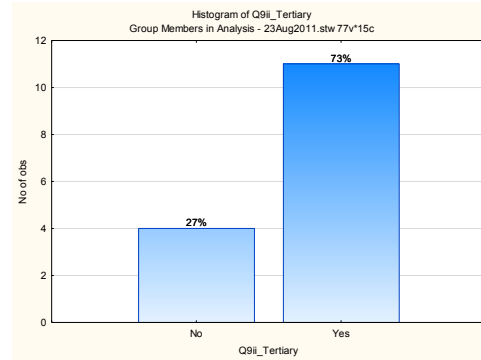
9.ii. Private



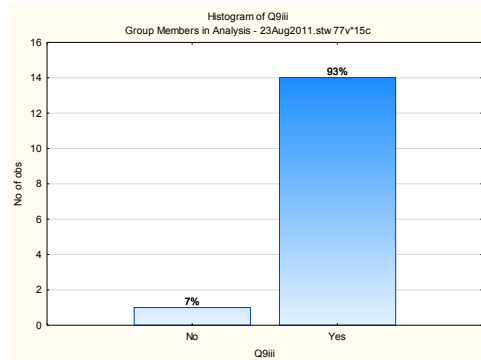
9.ii. Music School



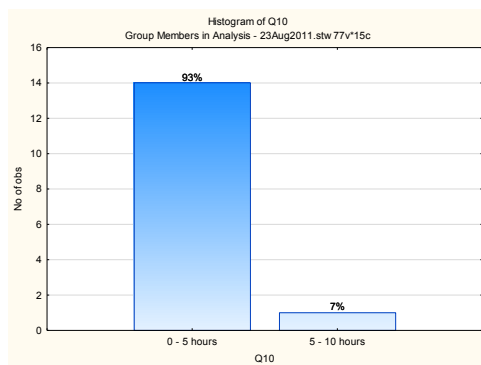
9.ii. Tertiary



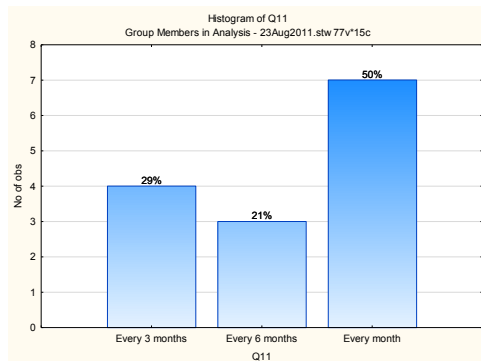
9.iii. Do you think classical training is necessary to play in your group?



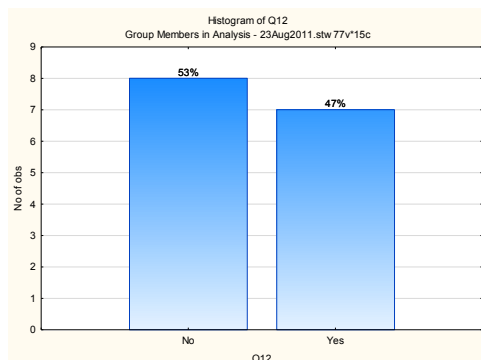
10. How often doe your group rehearse?



11. How often does your group learn new reperoire?

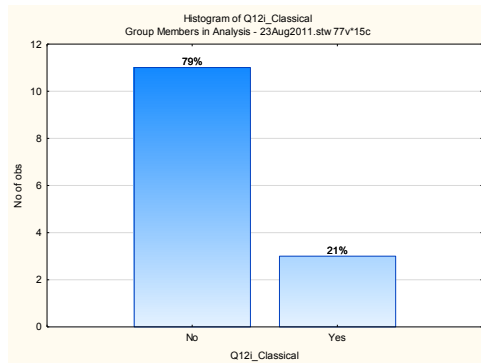


12. Do you have a certain style of music you pecialise in?

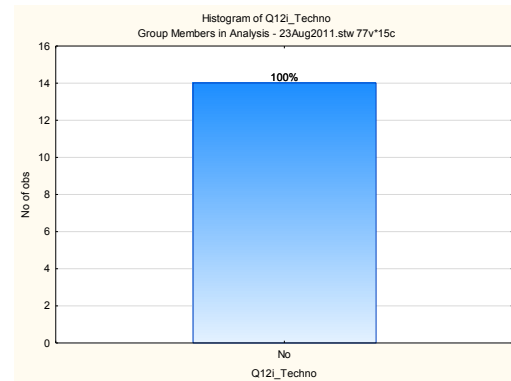


12.i I yes, how would you describe it?

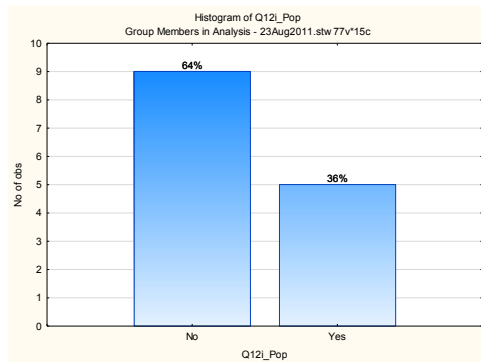
12.i Classical



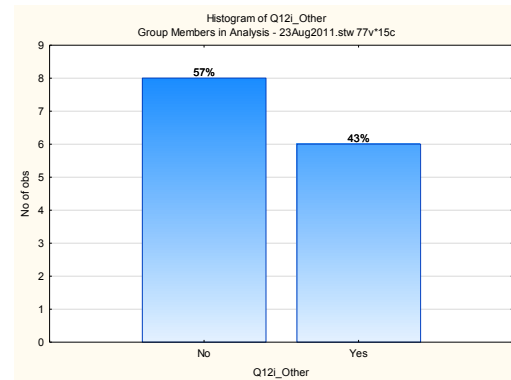
12.i Techno



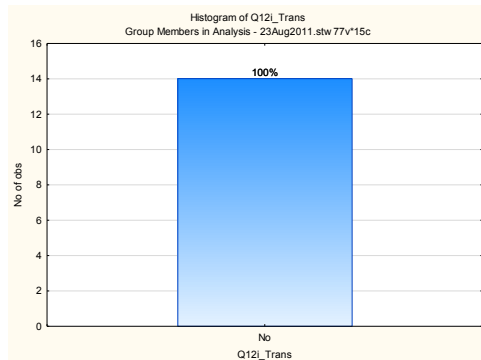
12.i Pop



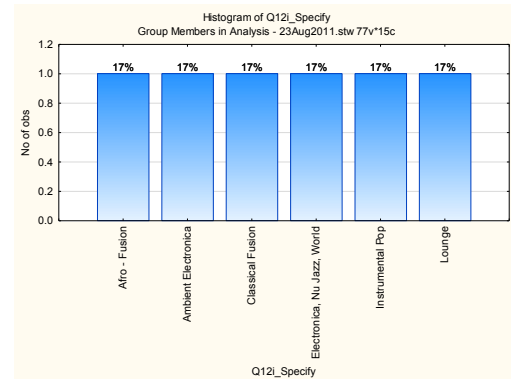
12.i. Other



12.i Trans

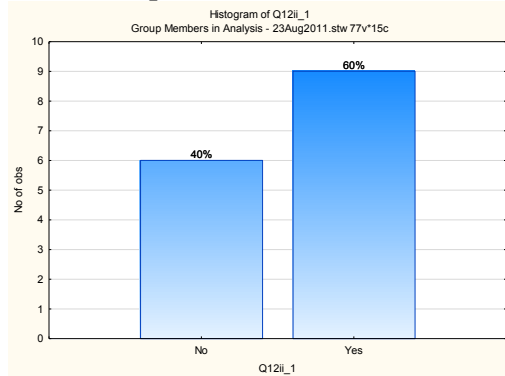


12.i. Specify

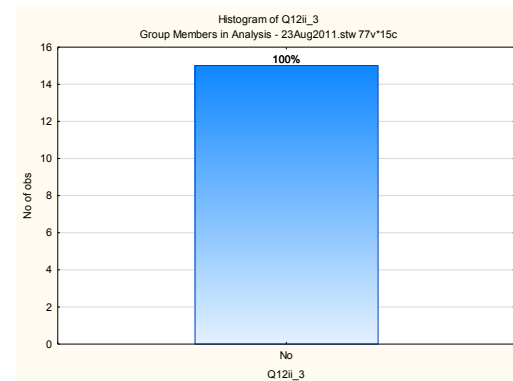


12.ii. How do you select your repertoire?

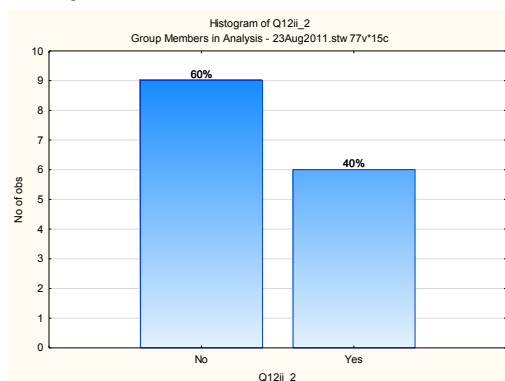
12.ii Commission arrangements from composers



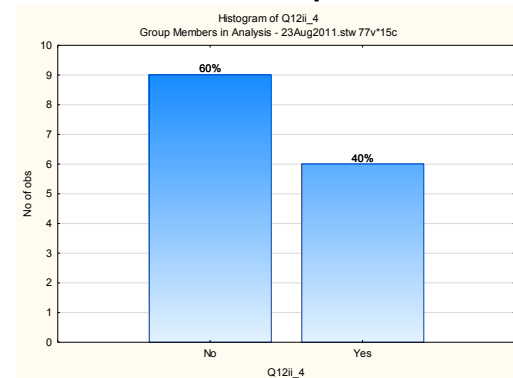
12.ii. Composers submit works to us to choose from



12.ii. We have an in house composer

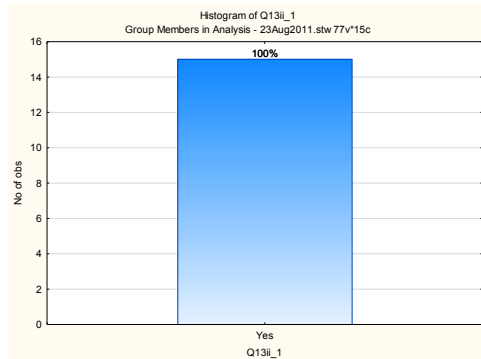


12.ii. We improvise until we are satisfied with a new product

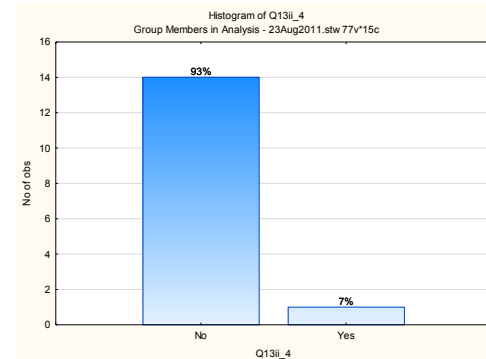


13.What are the purposes of your performances?

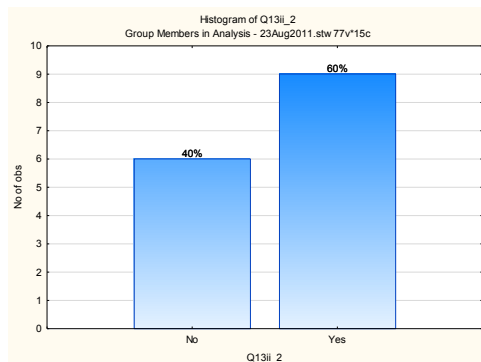
13.Commissioned background entertainment



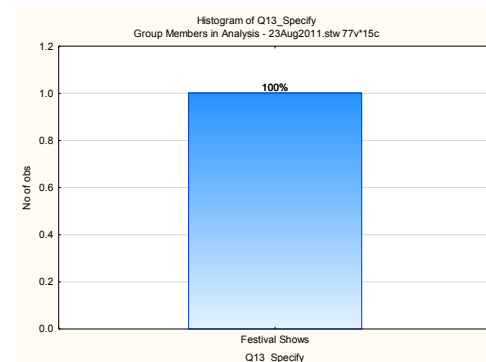
13.Other



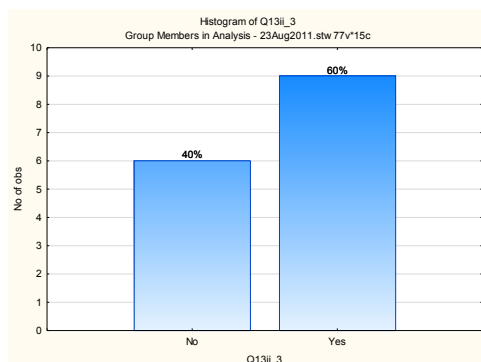
13. Artistic concerts to an audience



13.Specify

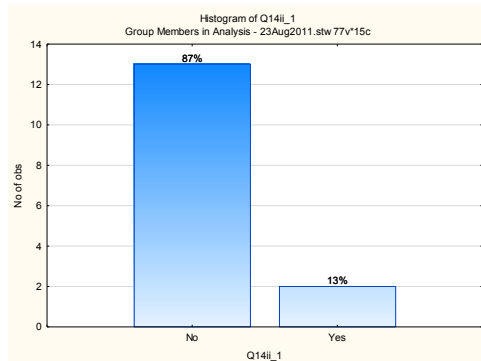


13. Live performances in club for dancing

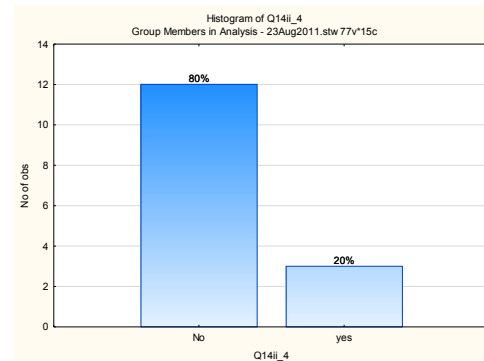


14. What type of backup music do you have?

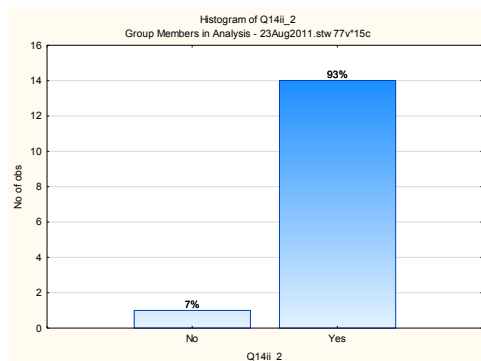
14. Live musicians



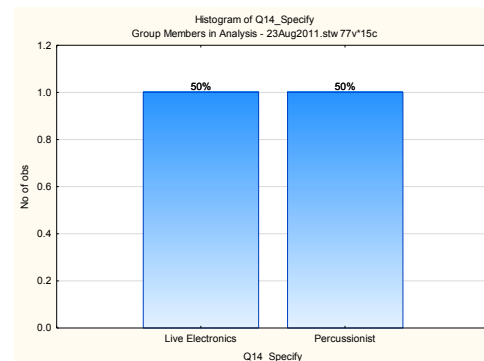
14. Other



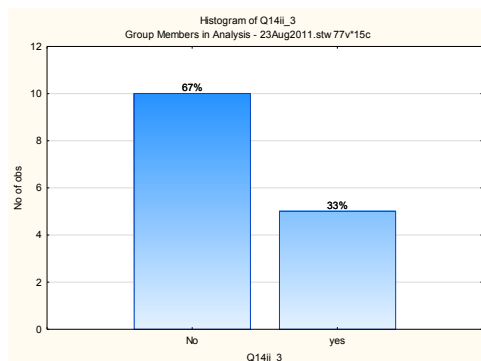
14. Backing tracks



14. Specify

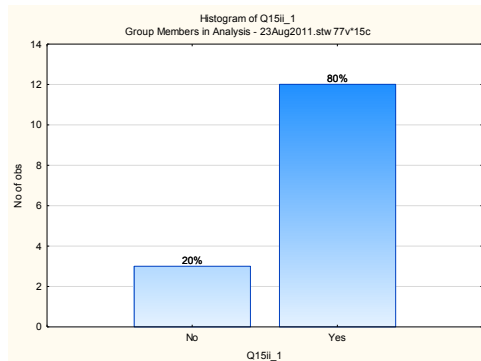


14. DJ

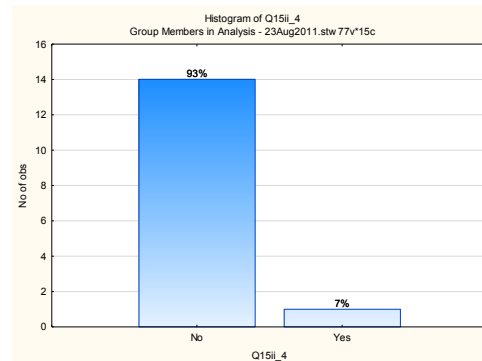


15. How do you organise your sound equipment?

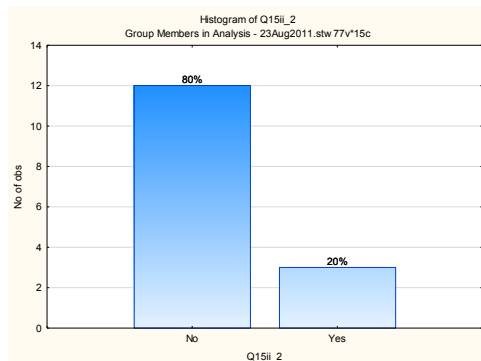
15.Clients provide



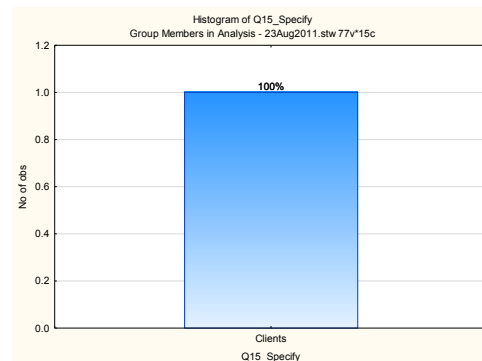
15.Other



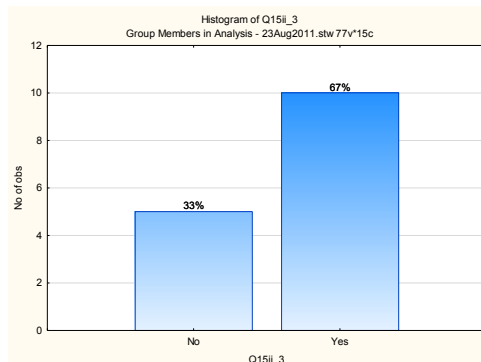
15. Own equipment



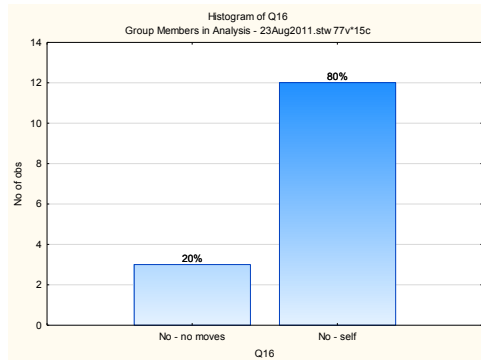
15.Specify



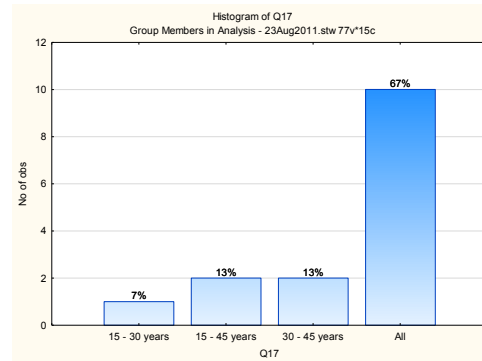
15.Book equipment anf technicians per gig



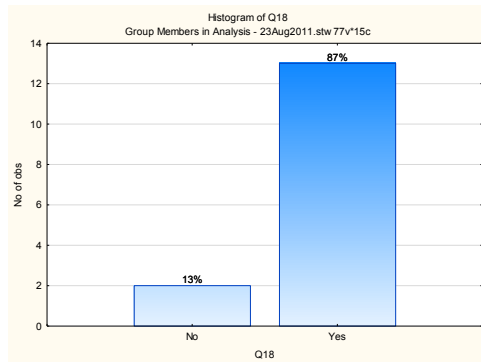
16. Do you have a choreographer?



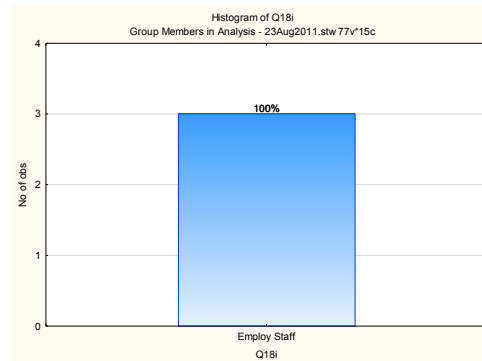
17. What age group is your target market?



18. Do you do your own marketing?

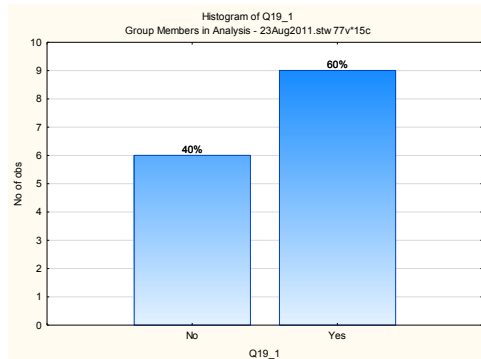


18.i. If no, who does your marketing for you?

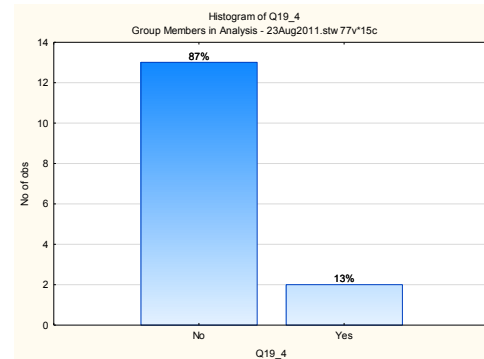


19. How do you decide on your wardrobe?

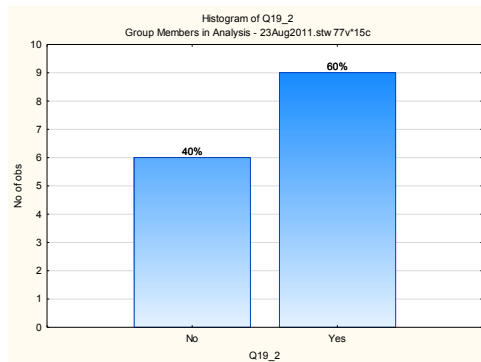
19. We wear what we like.



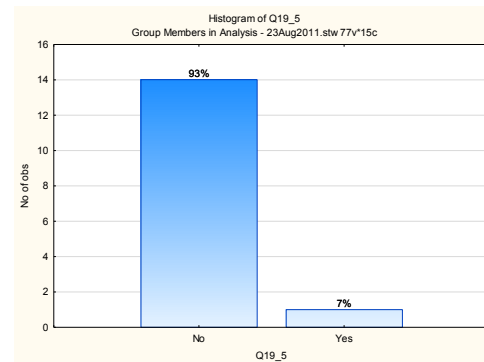
19. Designer



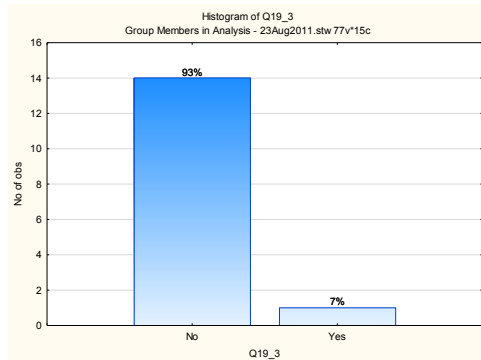
19. We have set outfits



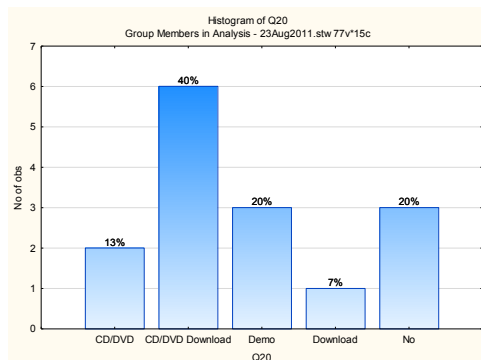
19. Sponsored clothing



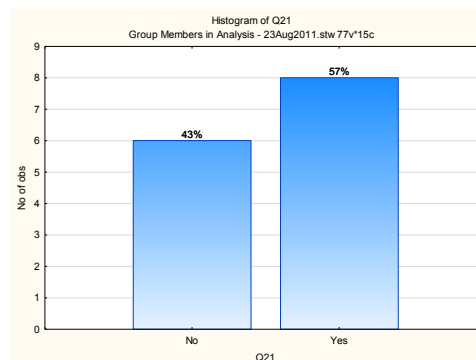
19. Image consultant



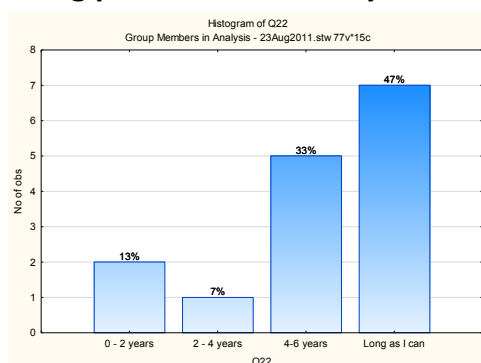
20. Do you have any recording available to the public?



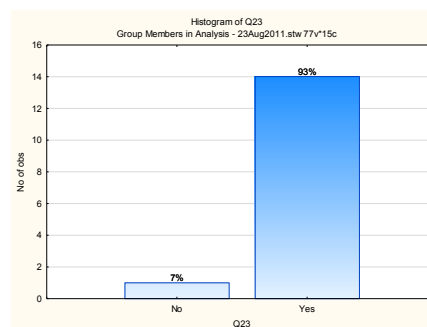
21. Do you have a music video on TV?



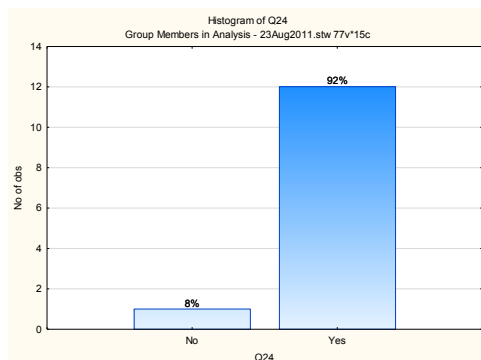
22. How long do you see yourself being part of this industry?



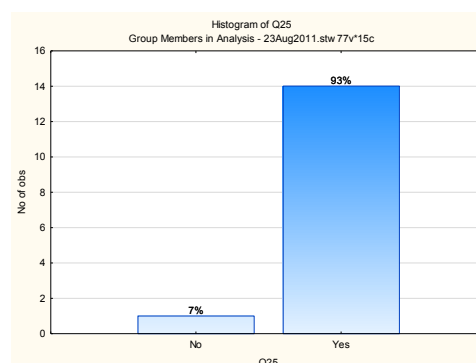
23. Would you recommend this style of performance to young musicians?



24. Would you expose your students to such a group as motivation for practising?

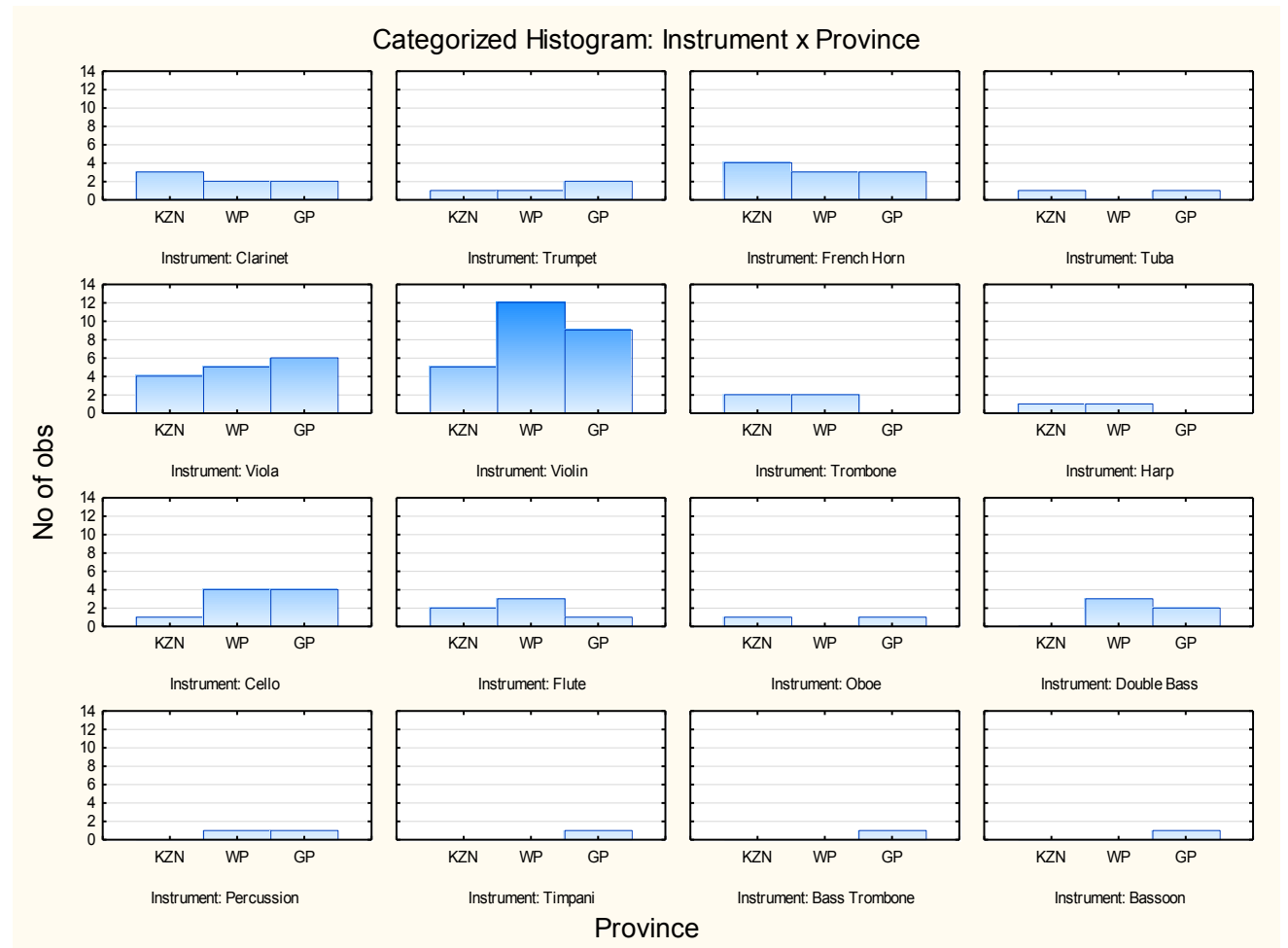


25. Do you think your group has had an impact on the number of children deciding to start learning a classical instrument?

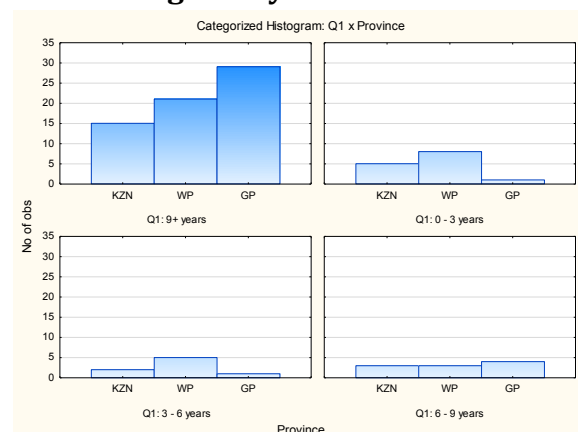


Results for Questionnaire: Professional Classical Musicians in South Africa

What instrument do you play?

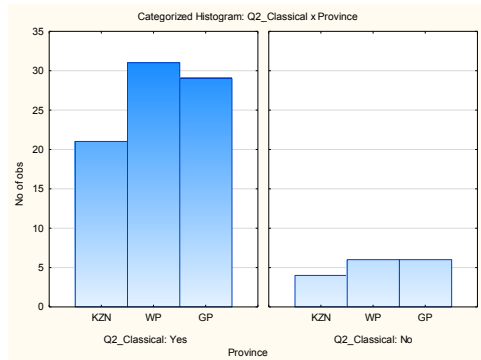


1. How long have you been a member of the orchestra?

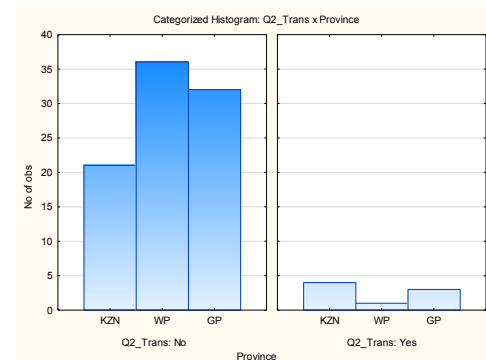


2. What type of music do you listen to at home?

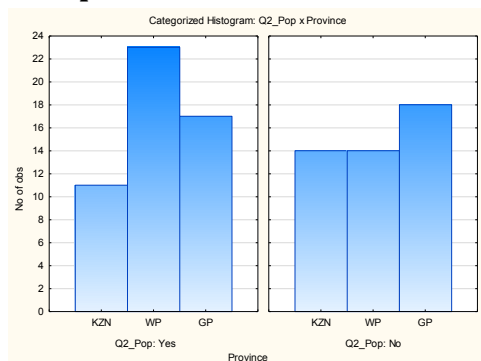
2. Classical



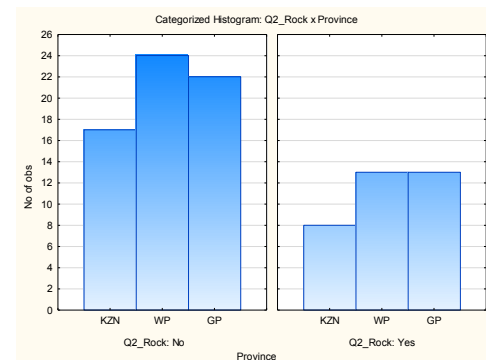
2.Trans



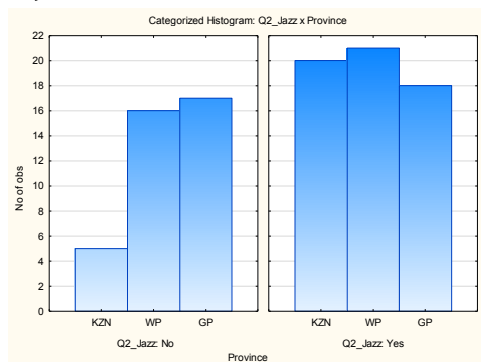
2. Pop



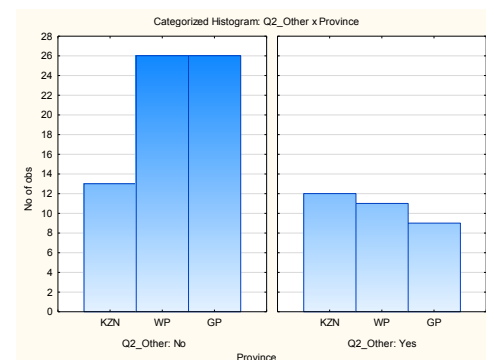
2. Rock



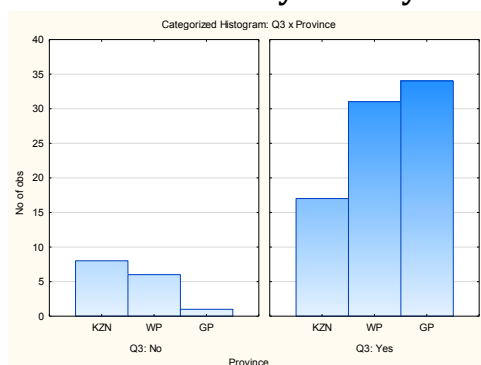
2.Jazz



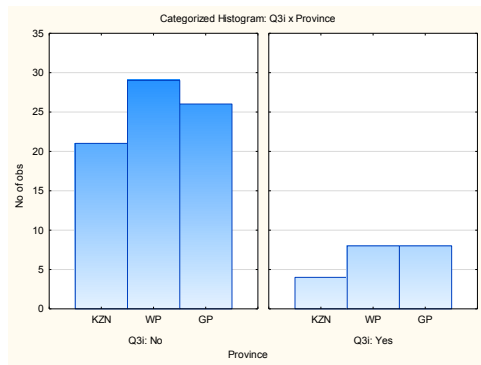
2.Other



3. Is the orchestra your only source of income?

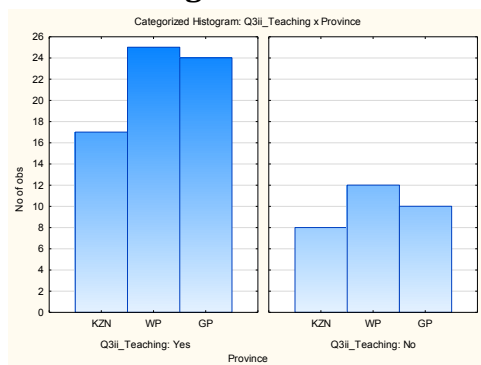


3.i. If no, is the orchetsra your only source of musical income?

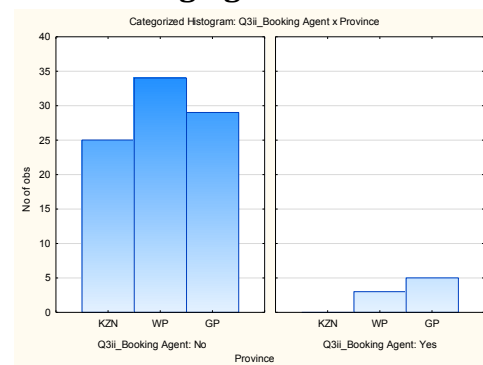


3.2. If no, what other musically related work do you do?

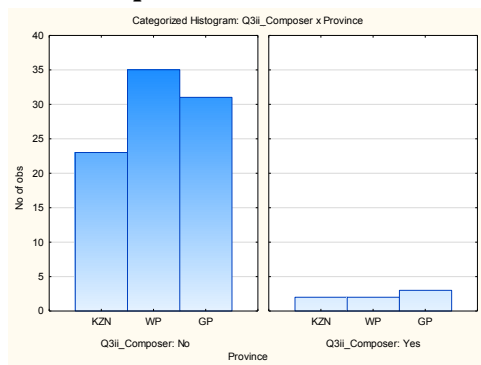
3.2. Teaching



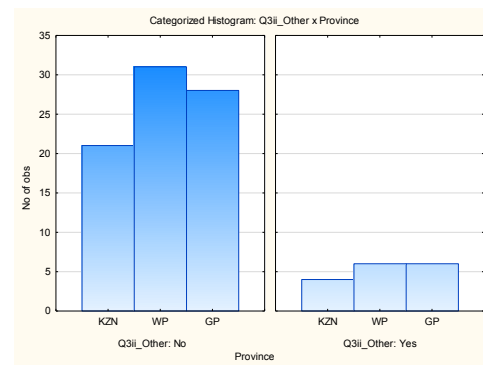
3.2. Booking Agent



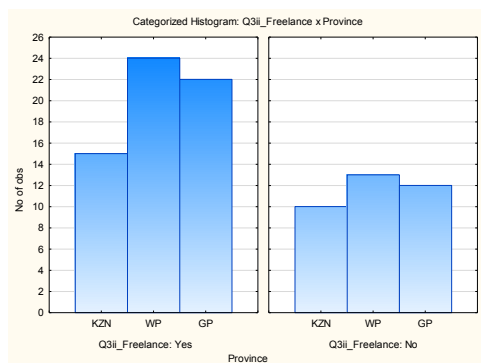
3.2. Composer



3.2. Other

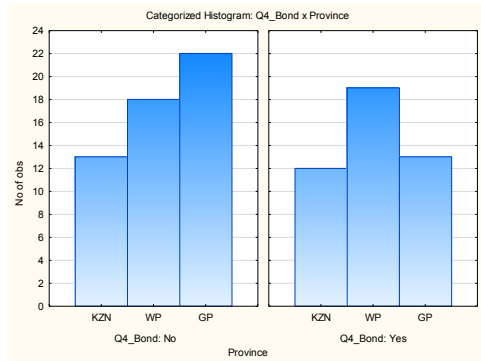


3.2. Freelance

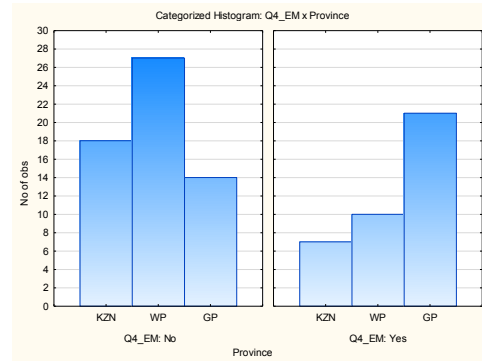


4.1 .Please tick the following groups if you have heard of them.

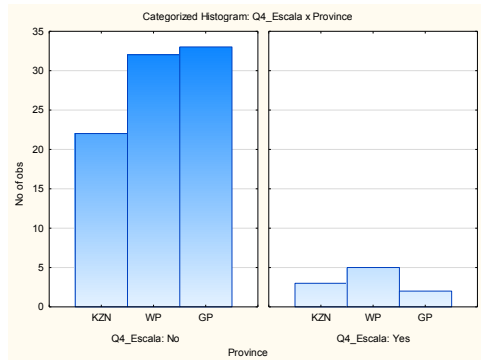
4. Bond



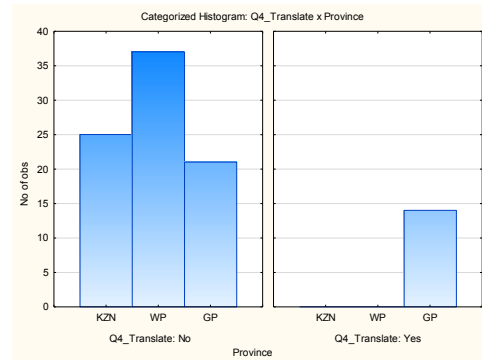
4. Electro Muse



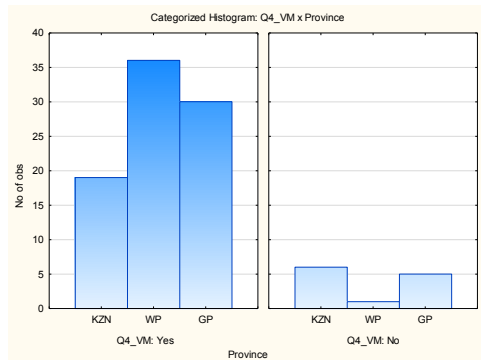
4. Escala



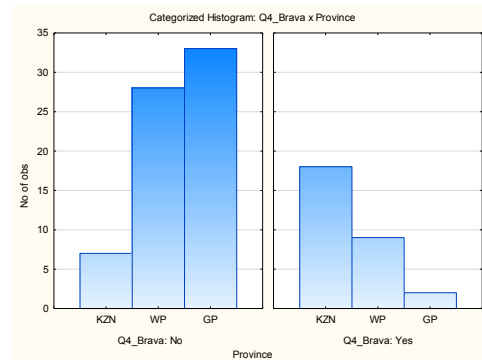
4. Translate



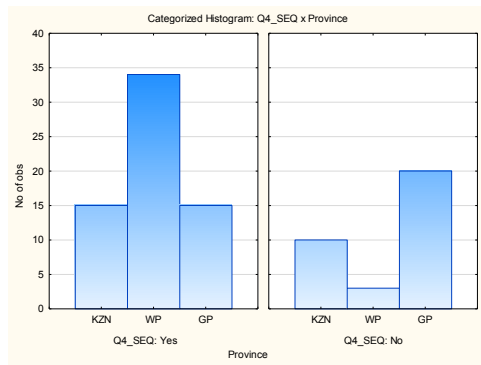
4. Vanessa Mae



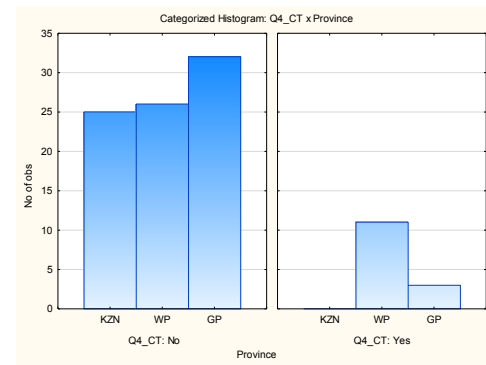
4. Brava



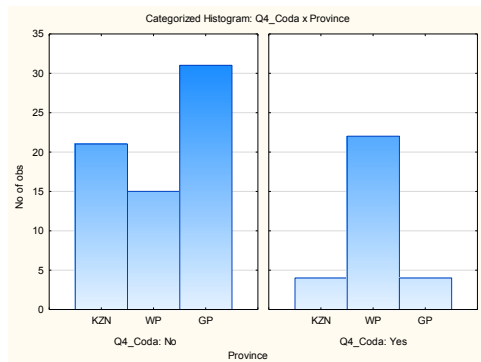
4. Sterling EQ



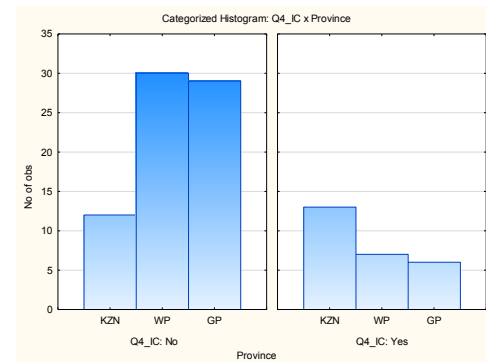
4. Carol Thorns



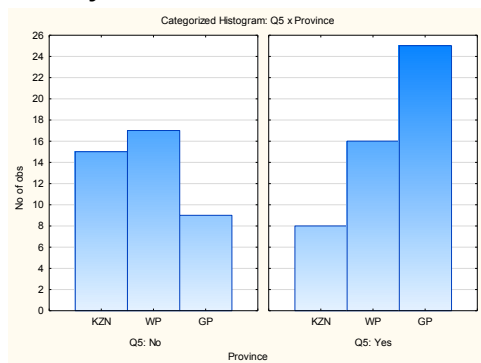
4. Coda



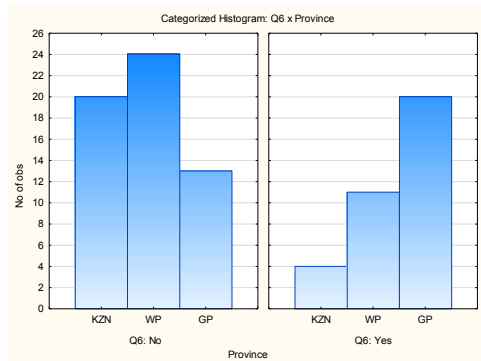
4. In-Cha



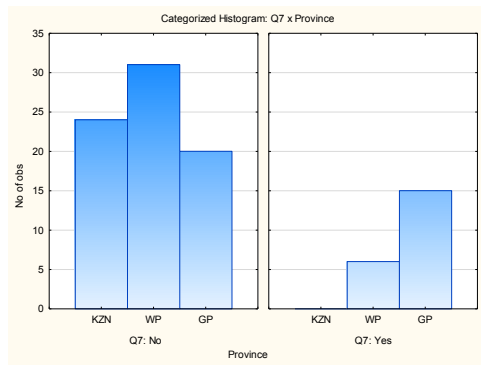
5. Do you subscribe to electric bowed instruments?



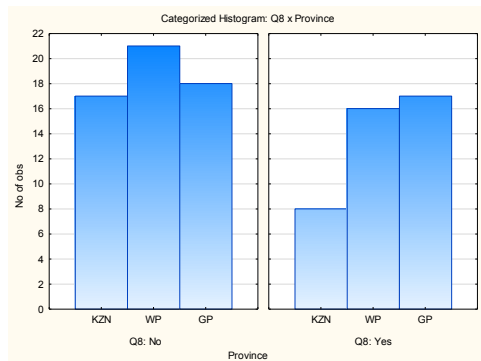
6. Do you support any of the above mentioned groups?



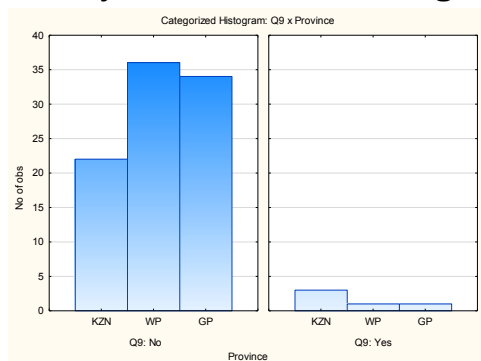
7. Do you own a CD or recording of any of the above mentioned groups?



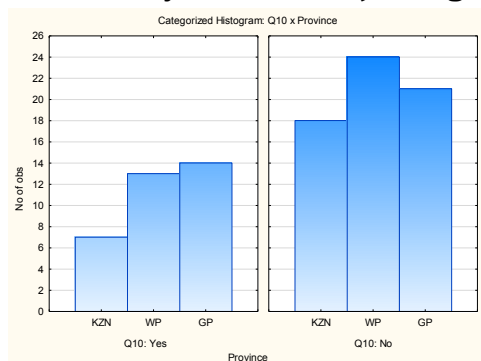
8. Have you ever attended a live performance of such a group?



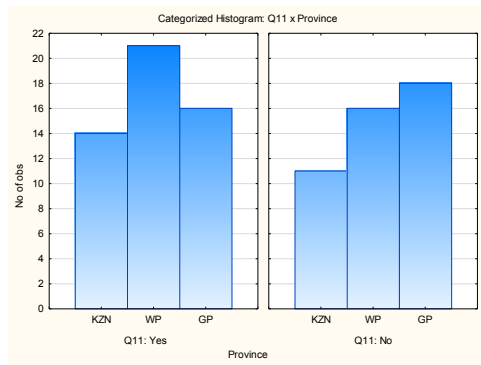
9. Are you member of such a group?



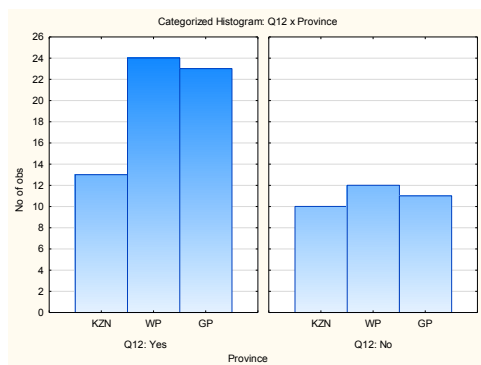
10. Would you consider joining such a group?



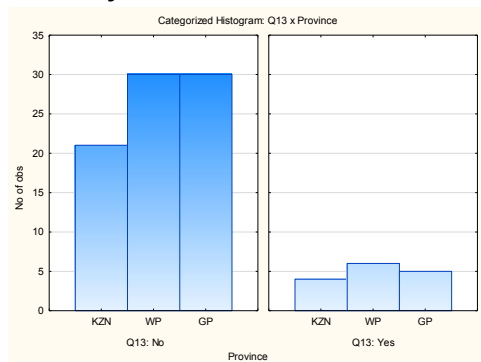
11. Would you consider joining such a group to enhance your income?



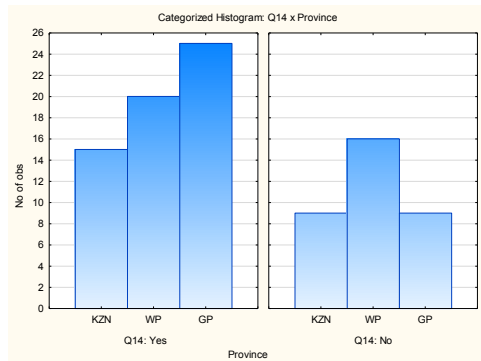
12. Would you recommend listening to these groups to your students as motivation?



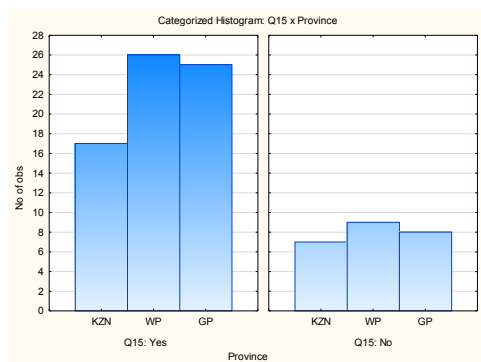
13. Do you own an electric or amplified instrument?



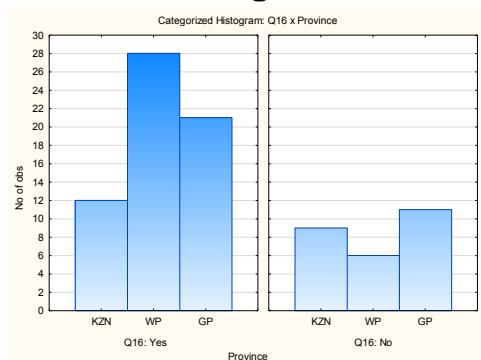
14. Would you recommend this style of performance to young musicians?



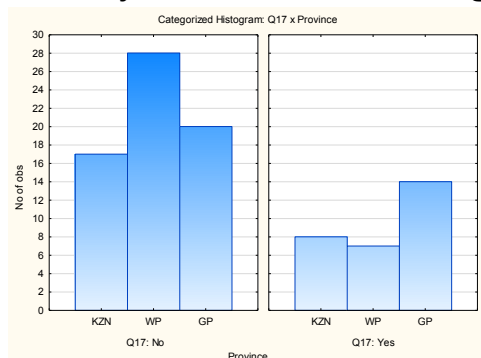
15. Would you expose your student to such a group as motivation for practising?



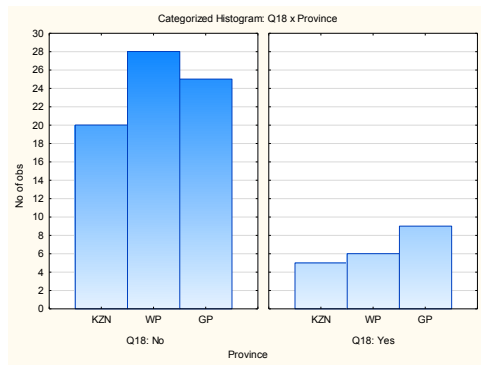
16. In your opinion, have these groups made an impact on the number of students deciding to learn a classical instrument?



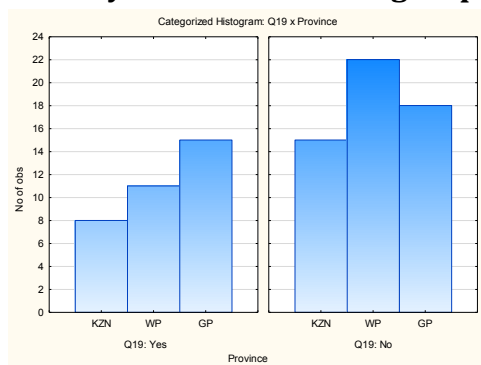
17. Are you a member of such a group or play non classical music?



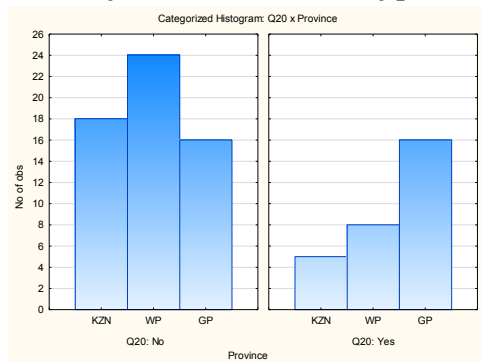
18. Do you play a second instrument for a second income?



19. Do you consider these groups as classical entertainment?

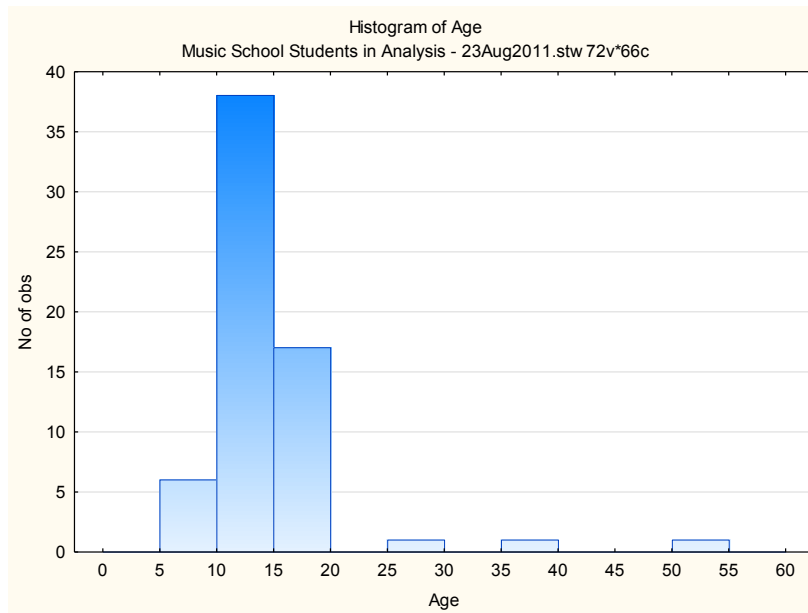


20. Do you consider this type of entertainment as serious music?

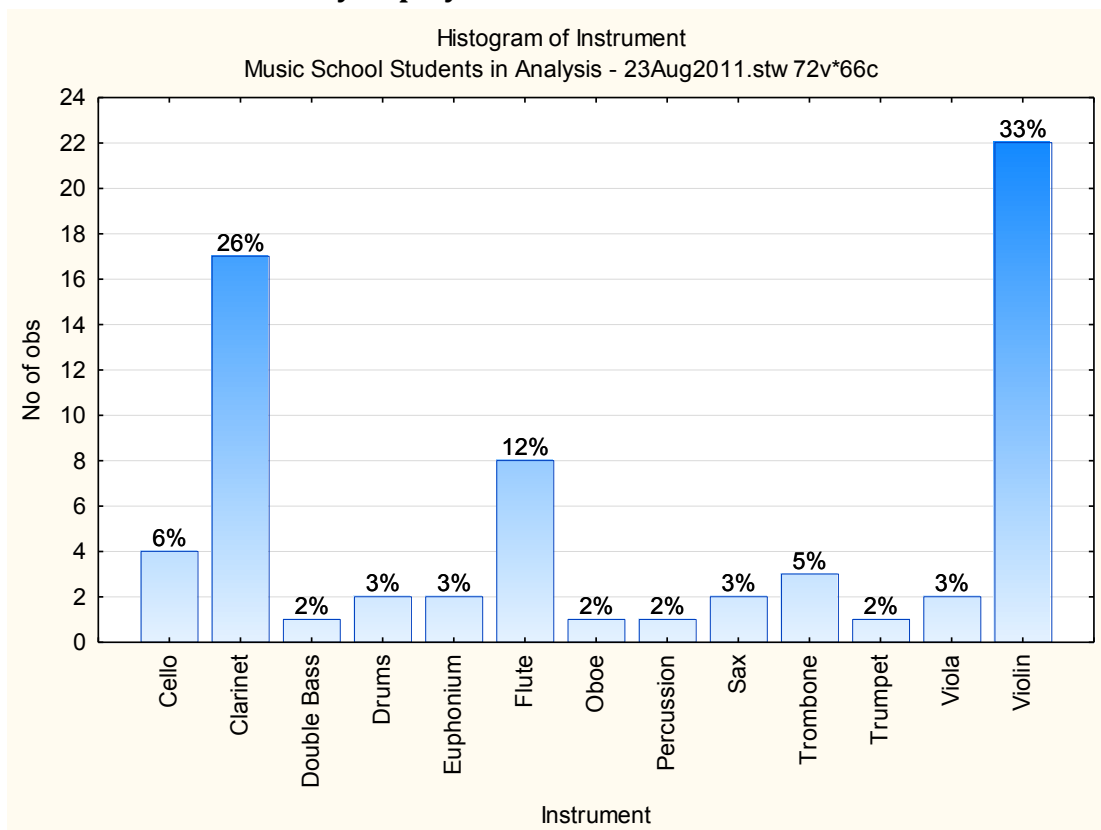


Results for Questionnaire: Students of Hugo Lambrechts Music School

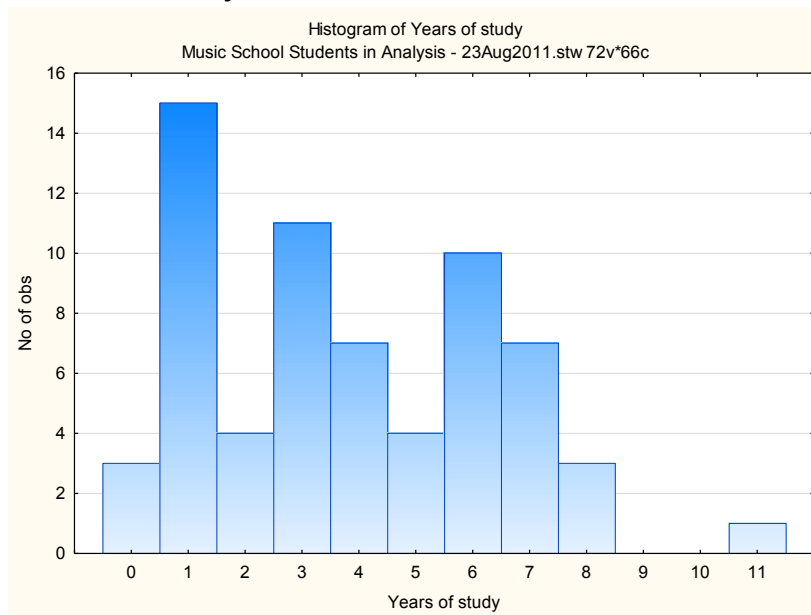
1. How old are you?



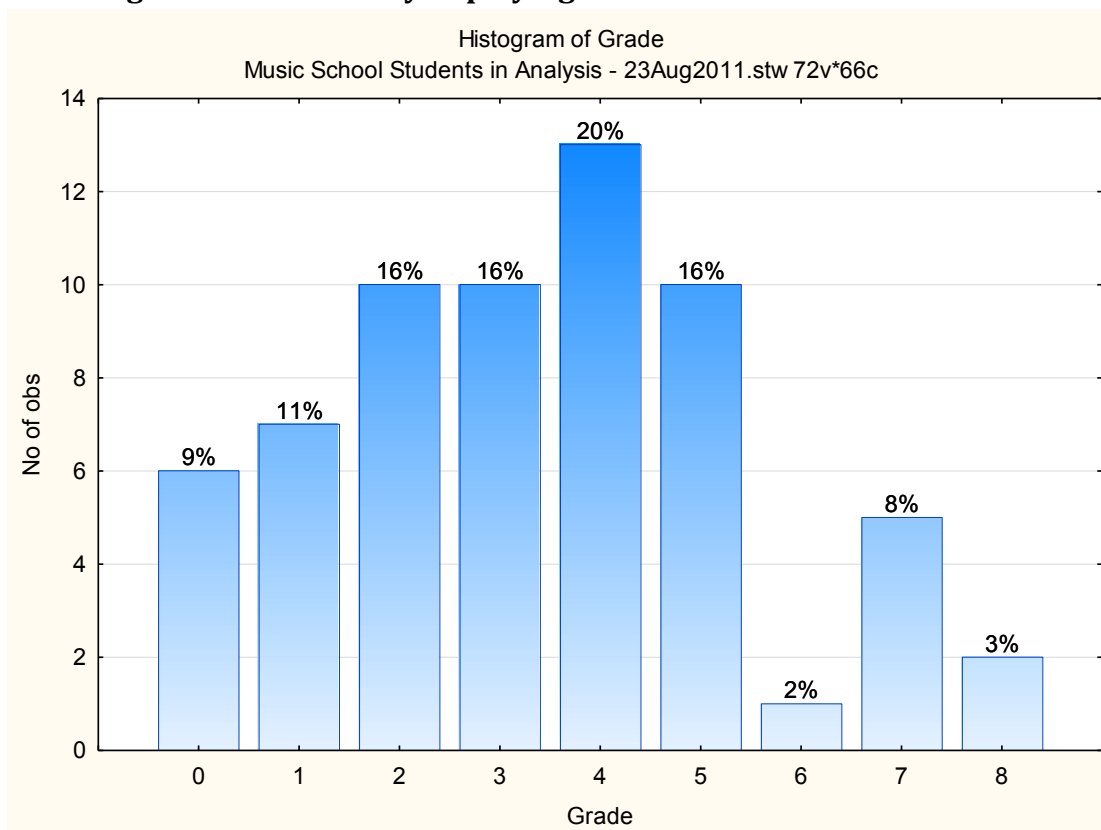
2. What instrument do you play?



3.Years of study

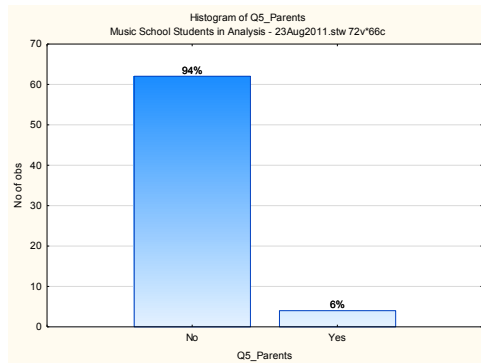


4. What grade of music are you playing now?

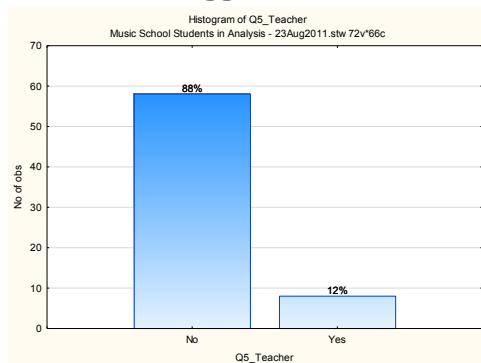


5. Why did you start to learn this instrument?

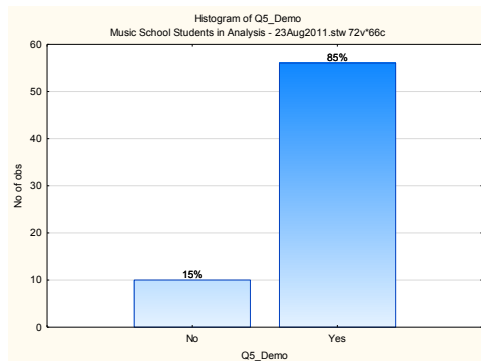
5. Parents chose



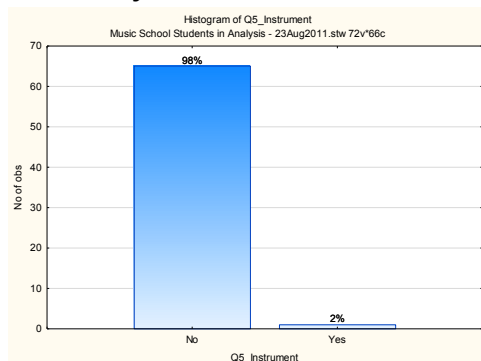
5. Teacher suggested



5.Saw a demo

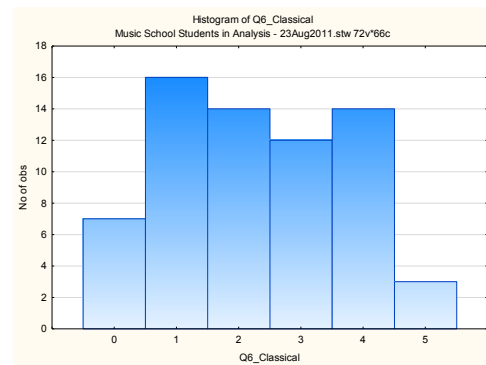


5.Already had the instrument

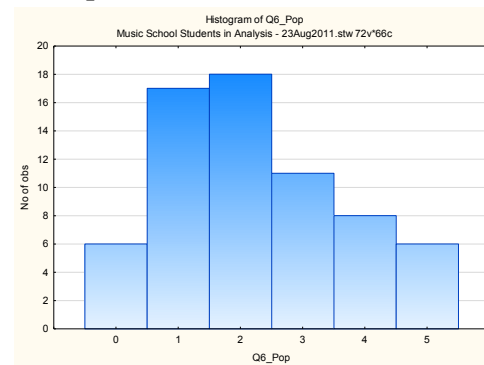


6. Please number from 1 to 5 what music you like to listen to at home.

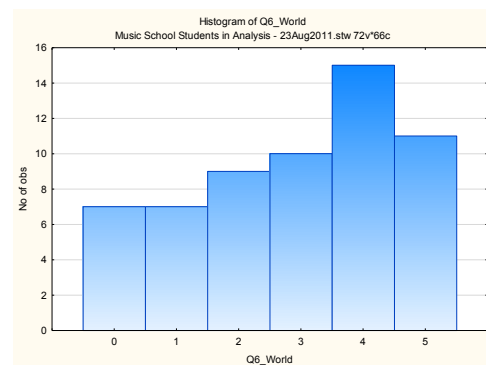
6. Classical



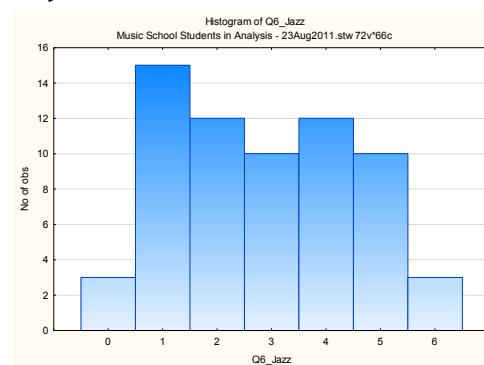
6. Pop



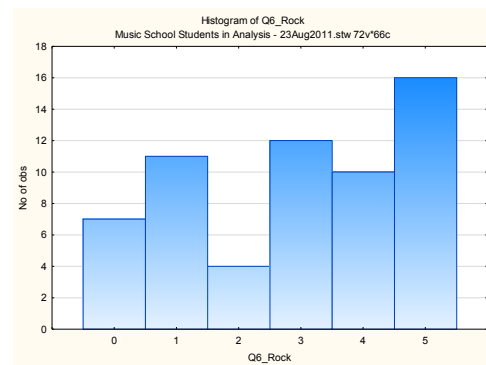
6. World



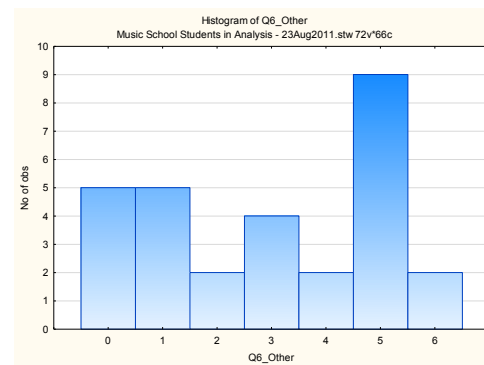
6. Jazz



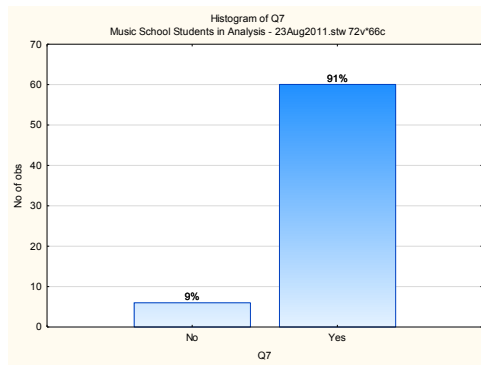
6. Rock



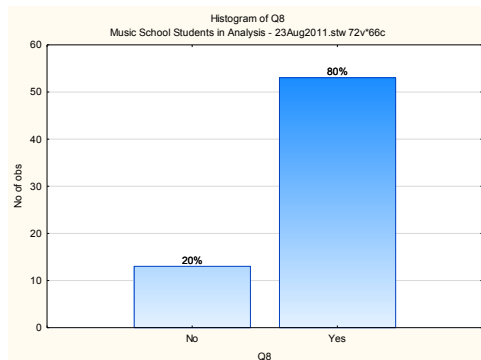
6. Other



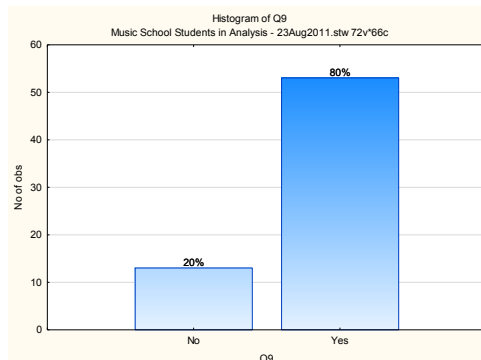
7. Have you ever been to a classical concert?



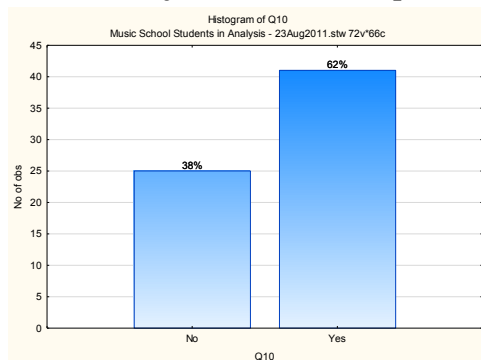
8. Do your parents listen to classical music?



9. Do you have a family member you is a musician?



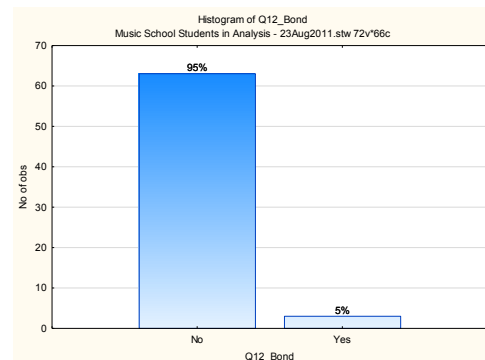
10. Would you like to be a professional musician one day?



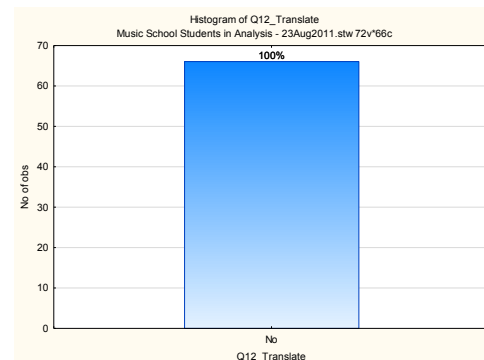
11.No graphic for question 11.

12. Please tick the following groups if you have evr heard of them.

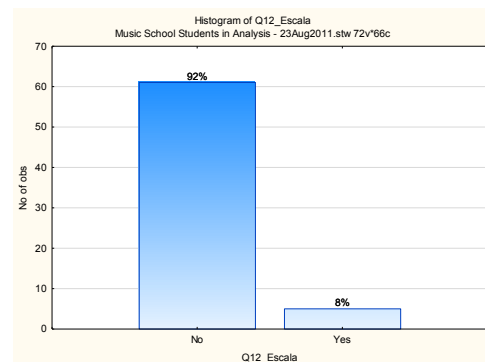
12.Bond



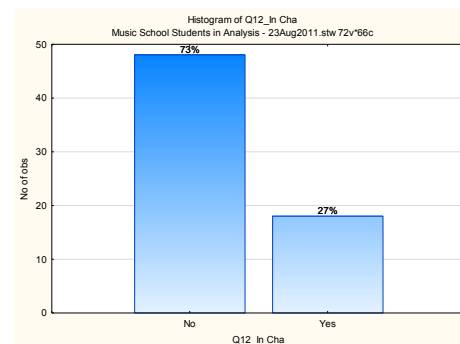
12. Translate



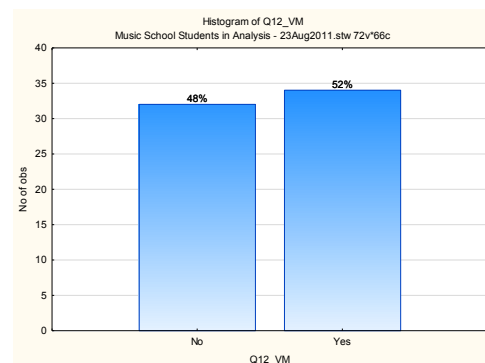
12.Escala



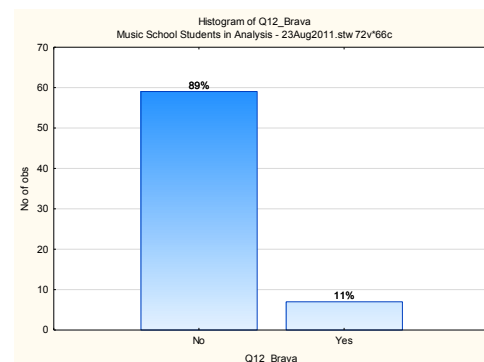
12. In-Cha



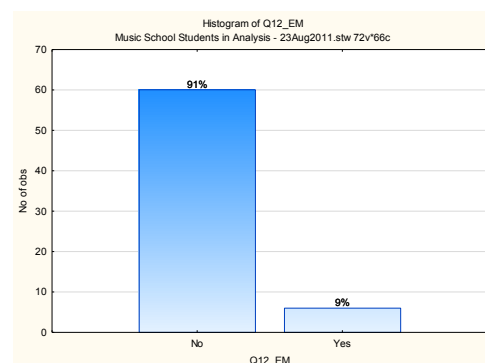
12. Vanessa Mae



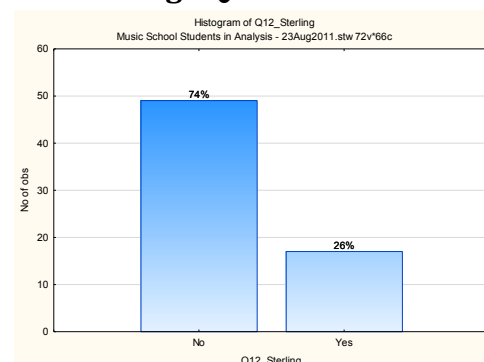
12. Brava



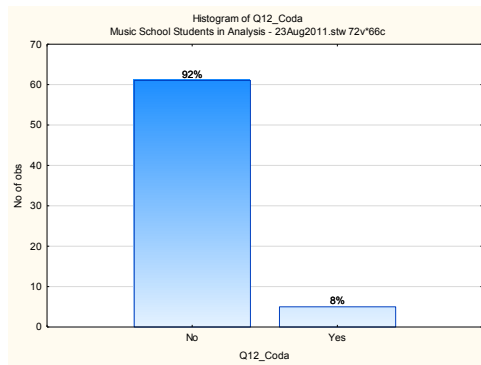
12. Electro Muse



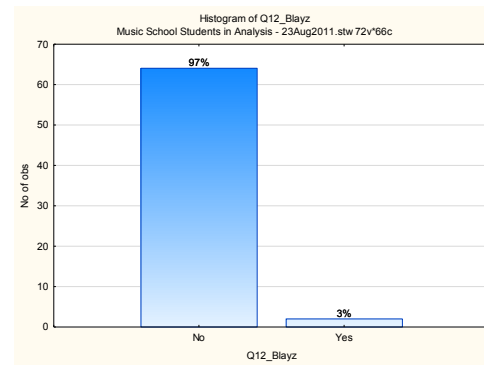
12. Sterling EQ



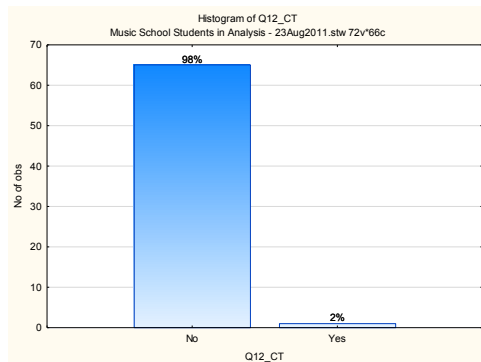
12.Coda



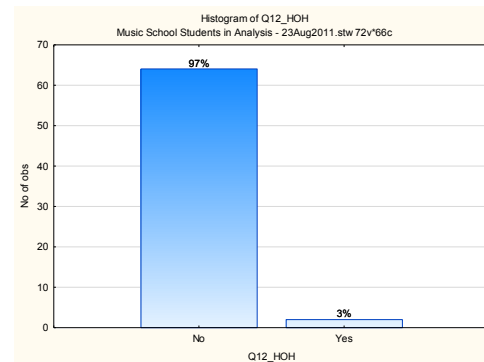
12. Blayz



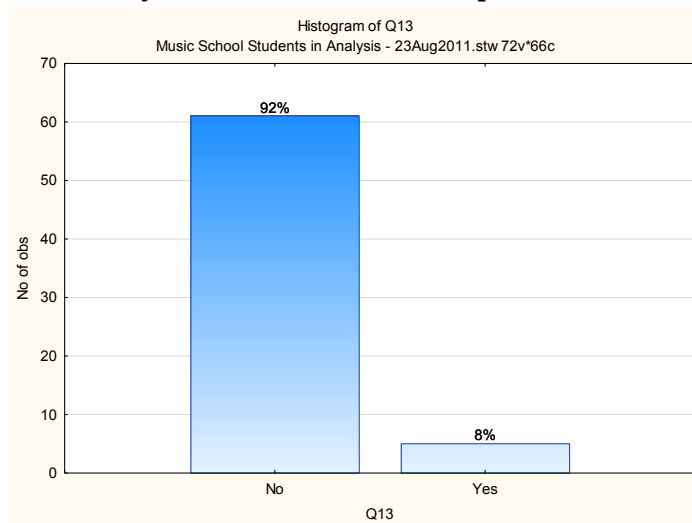
12.Carol Thorns



12.High on Heels

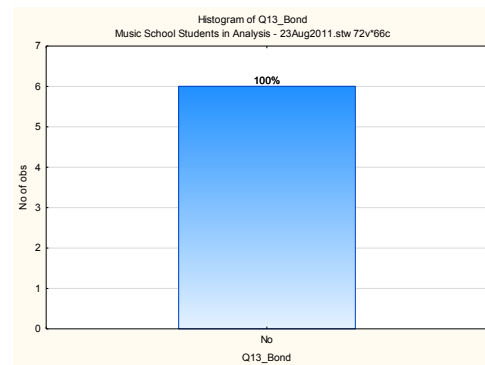


13. Have you ever been to a live performance of any of these groups?

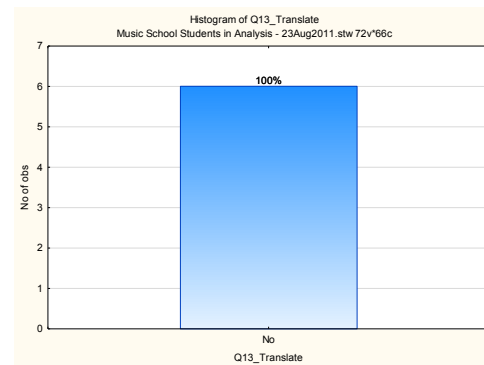


13.i. If yes, which one?

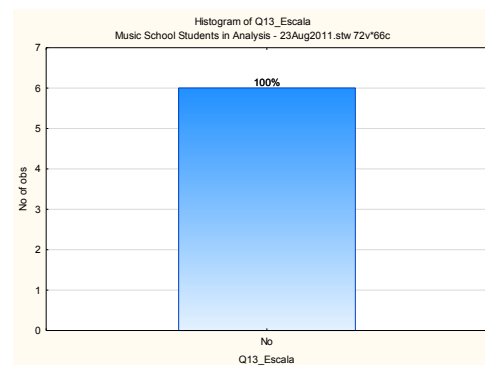
13.i. Bond



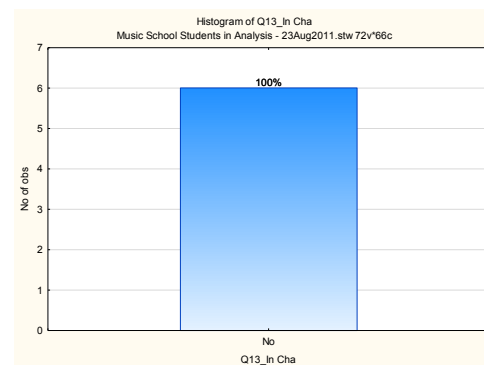
13.i. Translate



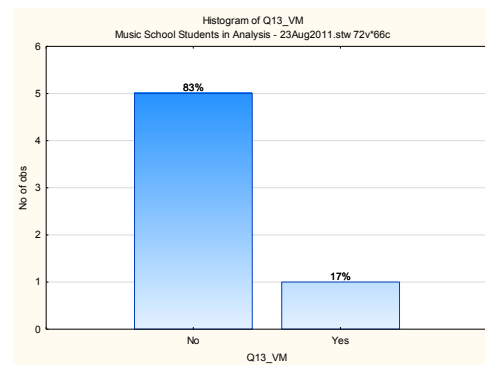
13.i. Escala



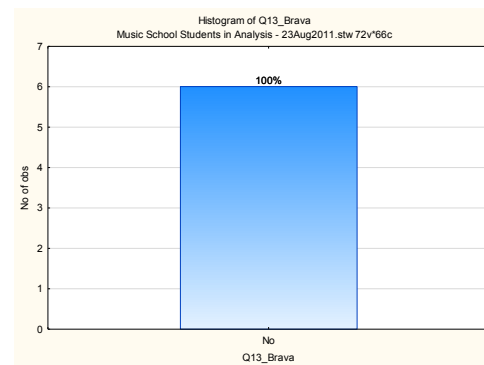
13.i. In-Cha



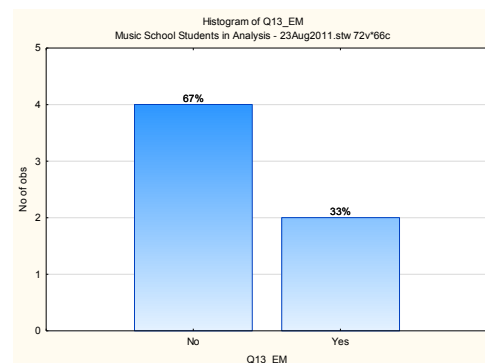
13.i. Vaness Mae



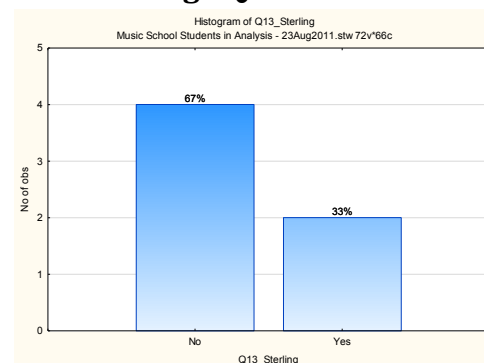
13.i. Brava



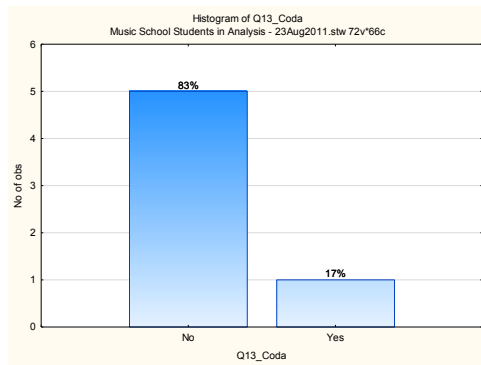
13.i. Electro Muse



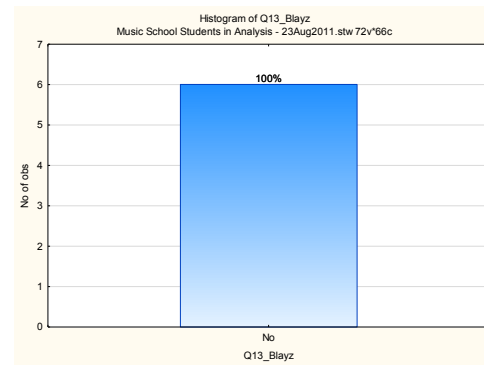
13.i. Sterling EQ



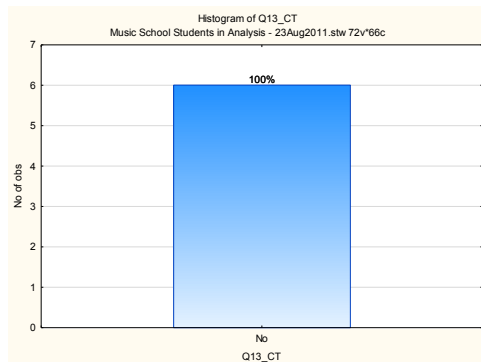
13.1. Coda



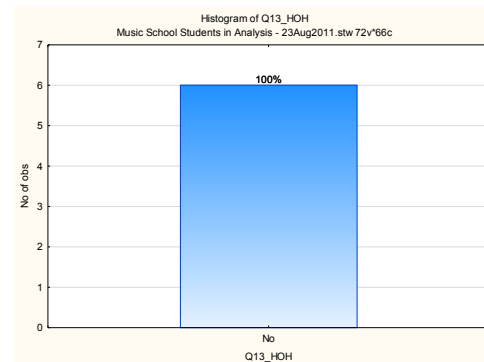
13.1 Blayz



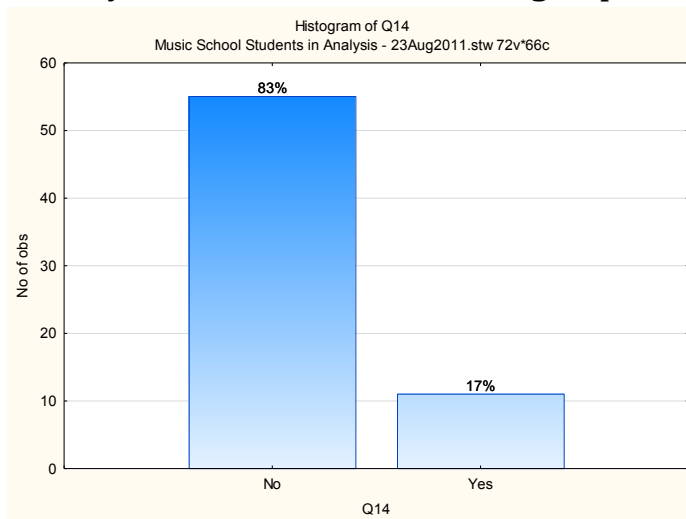
13.1. Carol Thorns



13.i. High on Heels

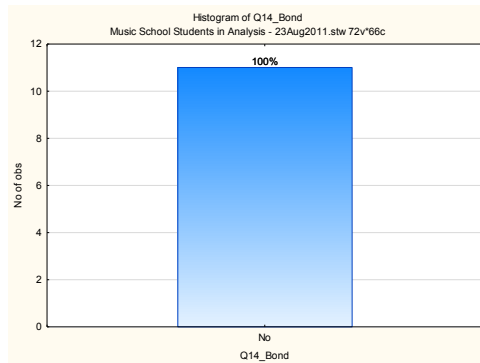


14. Do you own a CD of one of these groups?

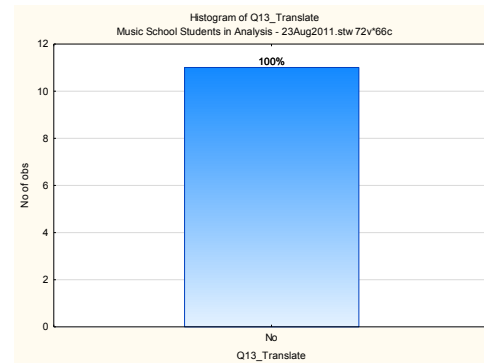


14.i If yes, which one?

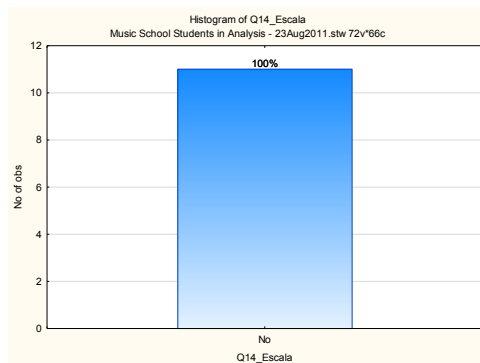
14.i. Bond



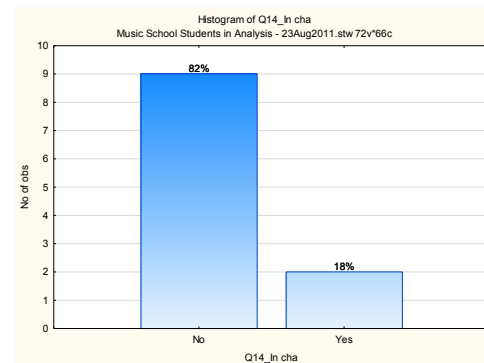
14.i. Translate



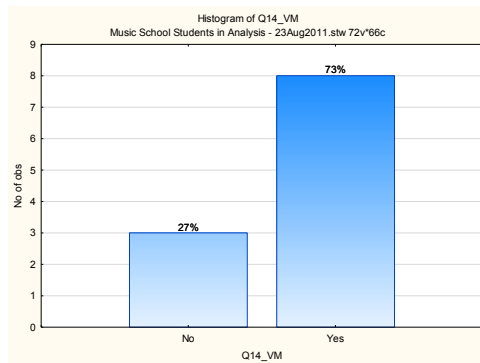
14.i. Escala



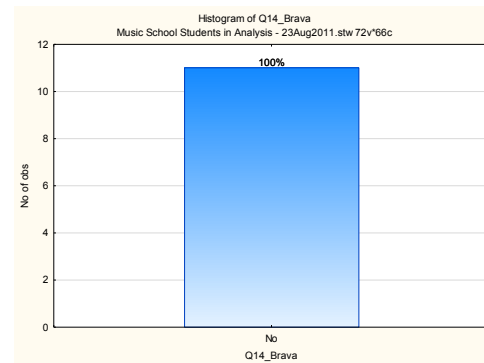
14.1. In-Cha



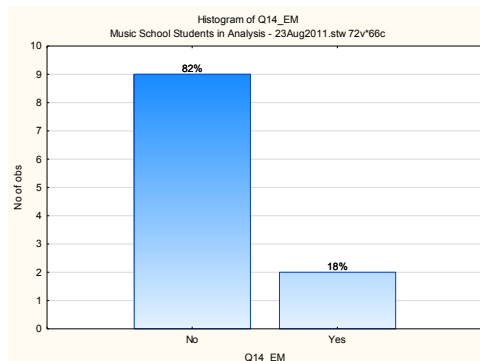
14.i. Vanessa Mae



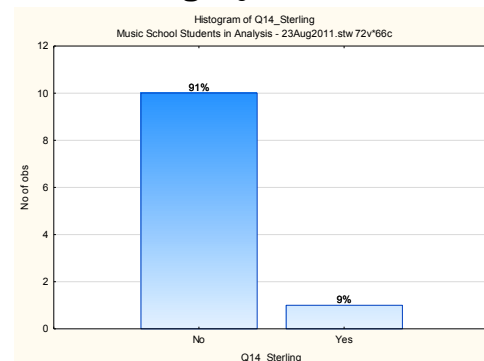
14.i. Brava



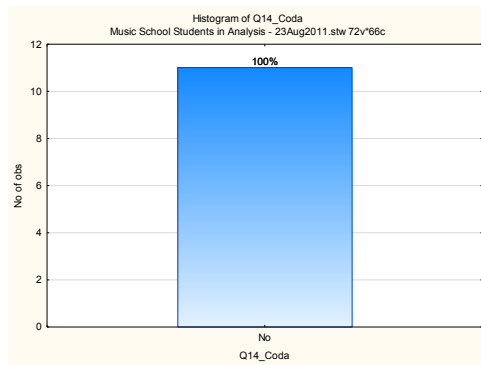
14.i. Electro Muse



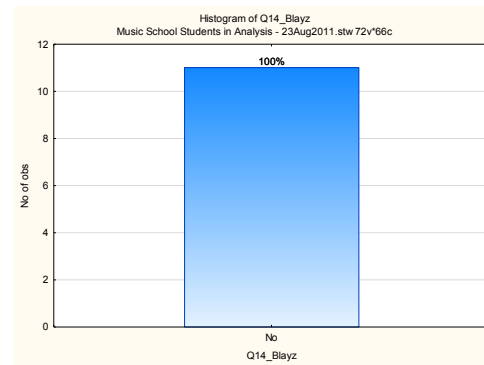
14.i. Sterling EQ



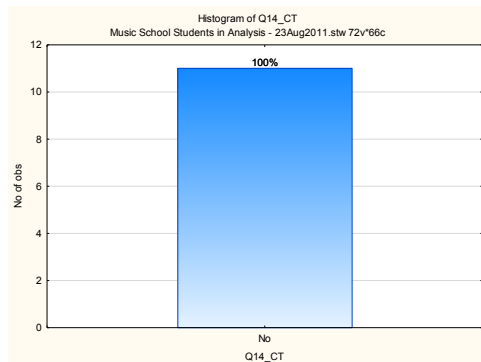
14.i. Coda



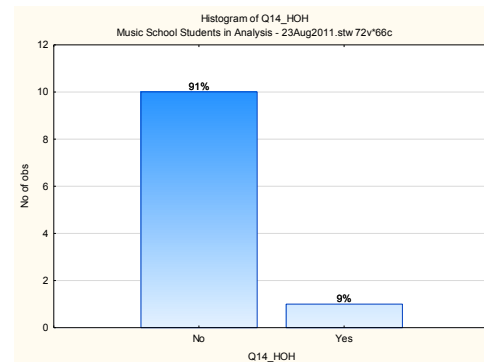
14.i. Blayz



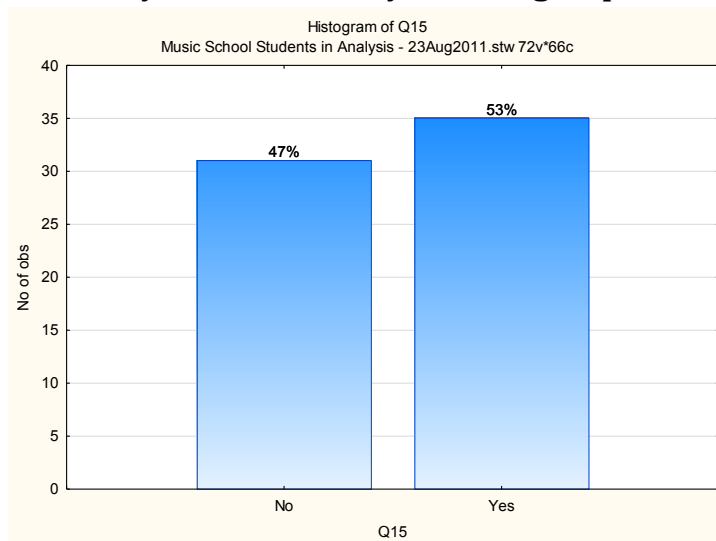
14.i. Carol Thorns



14.i. High on Heels

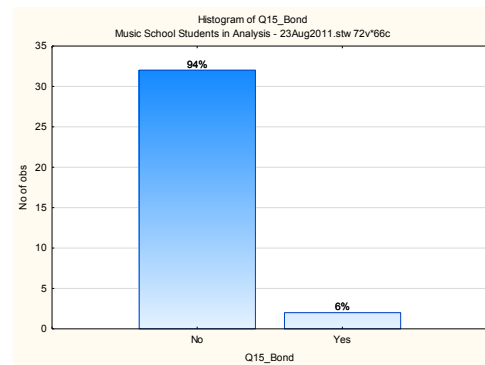


15. Have you ever seen any of these groups on TV?

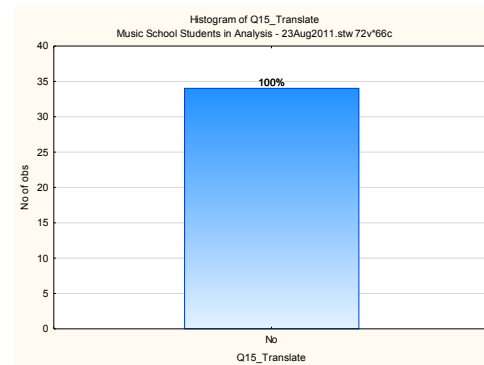


15.i. If yes, which one?

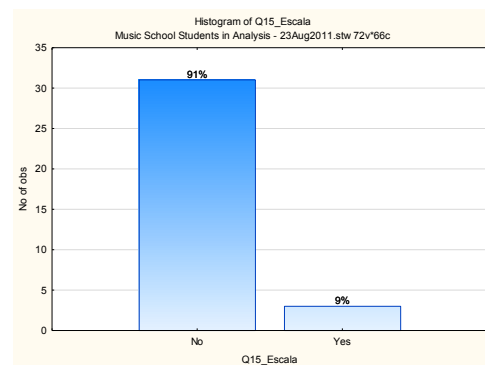
15.i. Bond



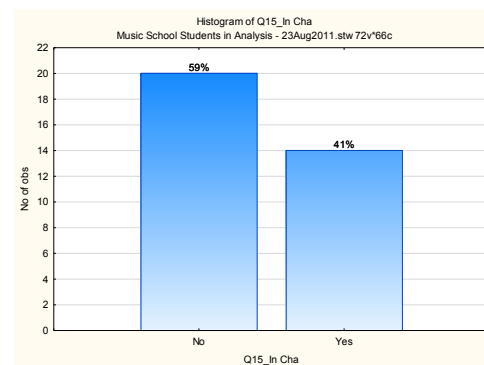
15.i. Translate



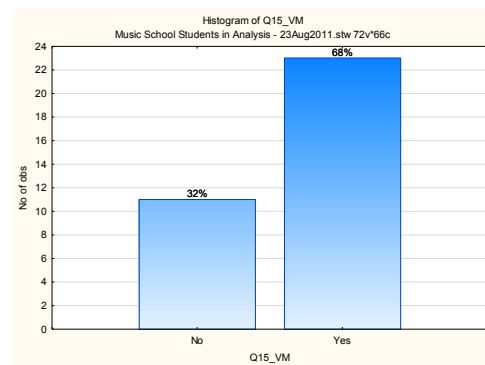
15.i. Escala



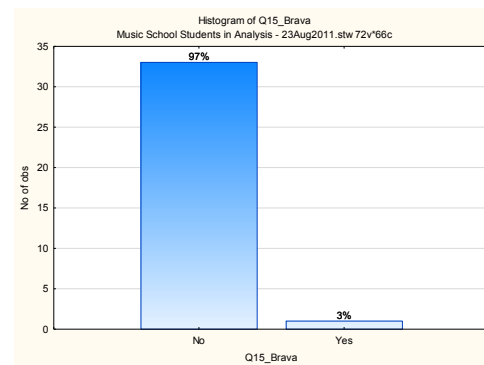
15.i. In-Cha



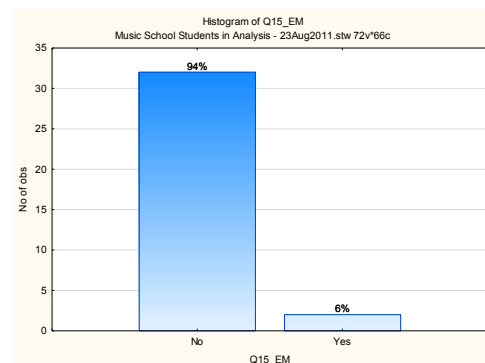
15.i. Vanessa Mae



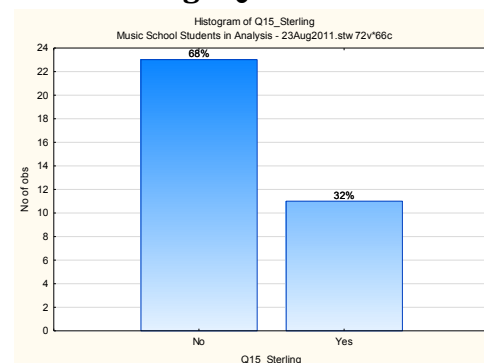
15.i. Brava



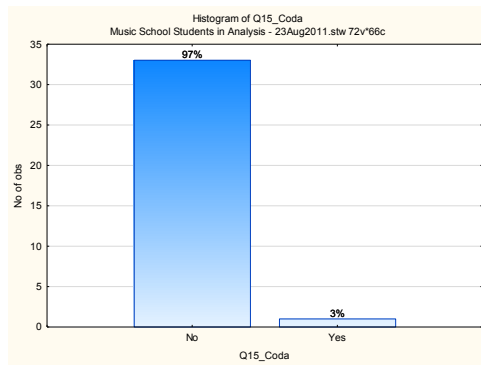
15.i. Electro Muse



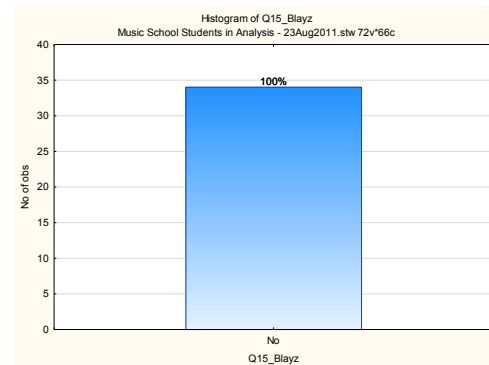
15.i. Sterling EQ



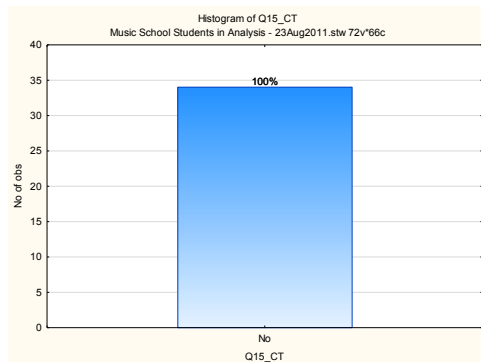
15.i. Coda



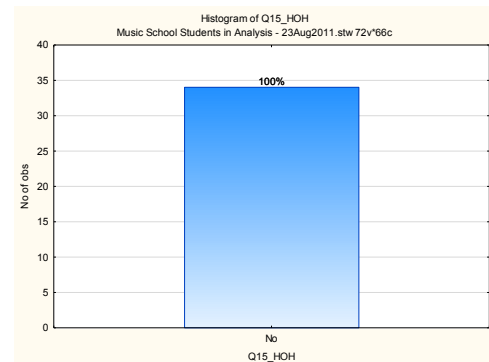
15.i. Blayz



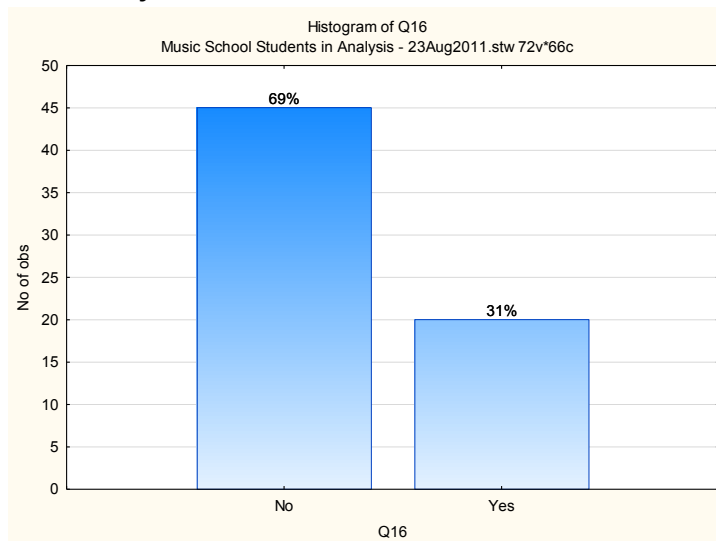
15.i. Carol Thorns



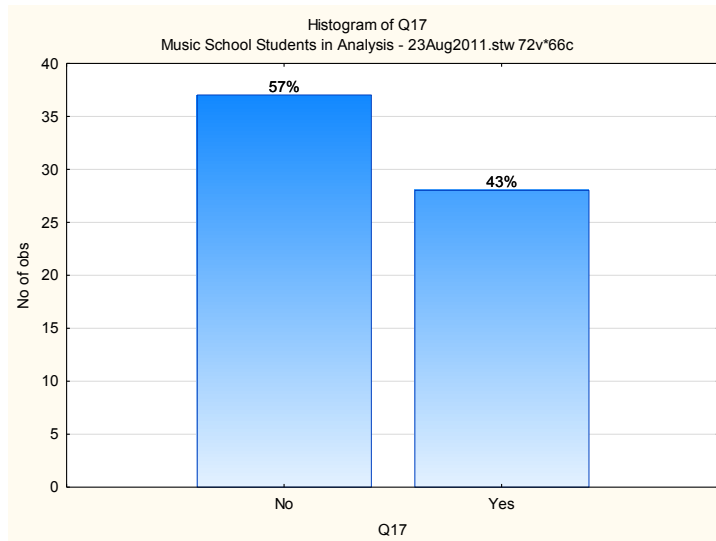
15.i. High on Heels



16. Does your music school teach electric violin, viola or cello?

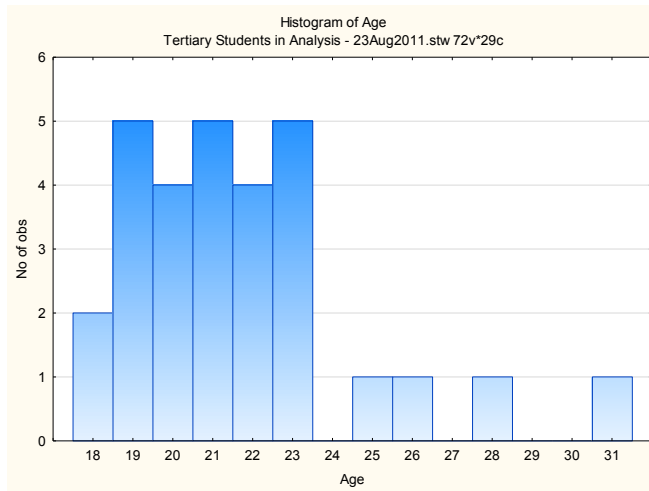


17. Would you like to play leectric violin, viola or cello?

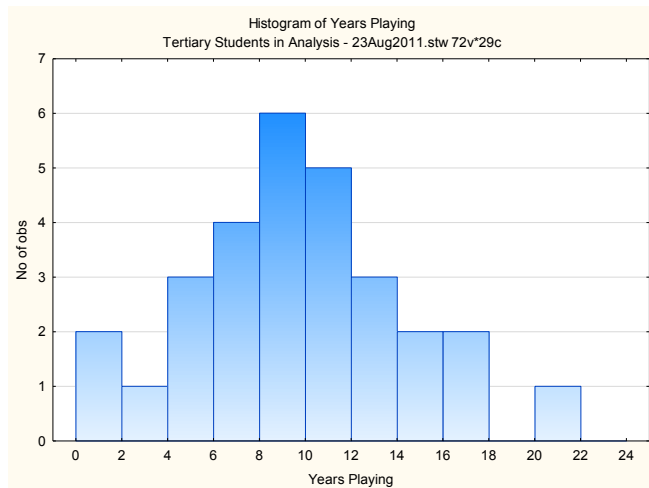


Results for Questionnaire: Tertiary Music Students

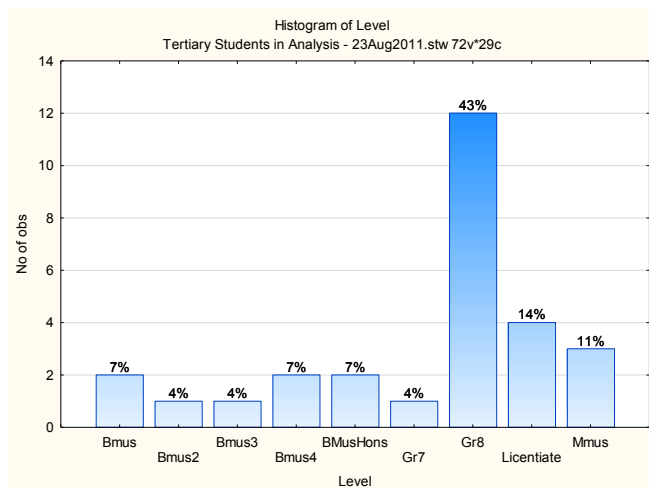
1. How old are you?



3. How long have you been learning your instrument?

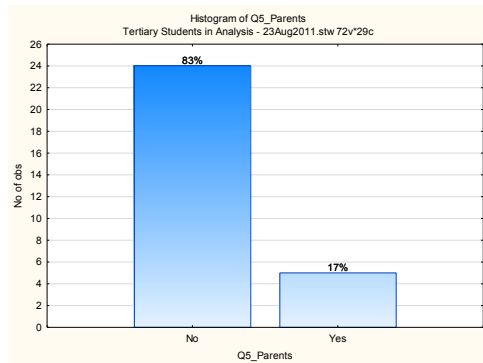


4. What grade of music are you playing at?

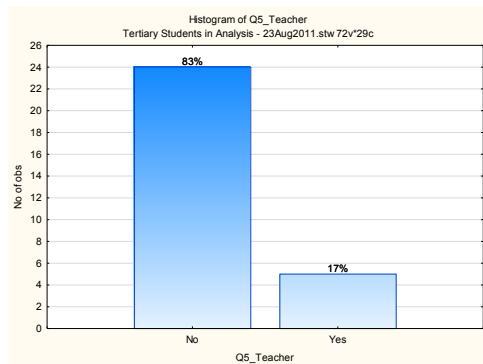


5. Why did you start to learn your instrument?

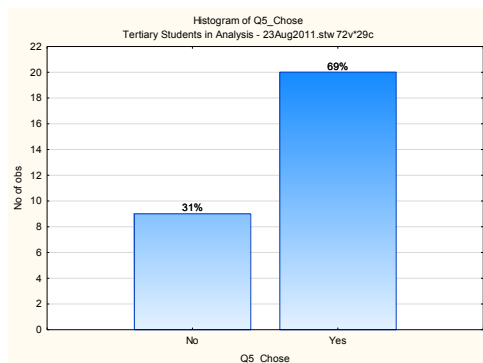
5.Parents chose it



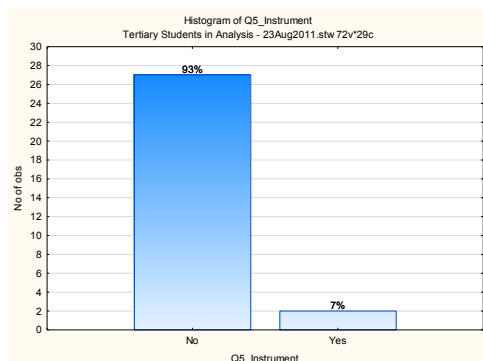
5.Teacher suggested it



5. I chose it

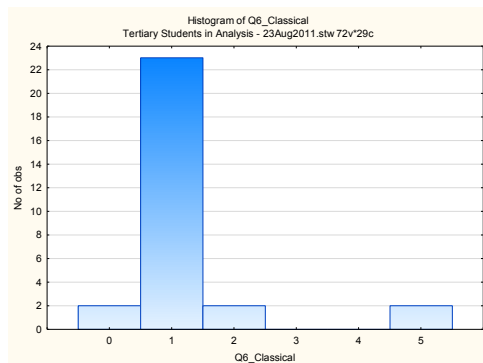


5. Had the instrument

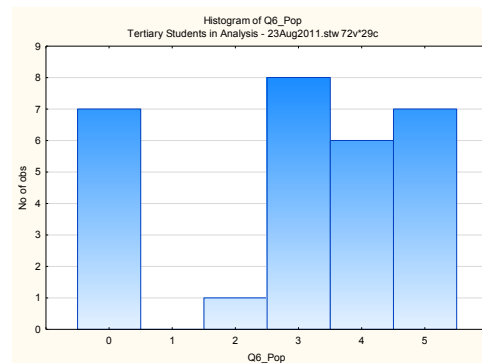


6. Please number from 1 to 5 what type of music you prefer to listen to.

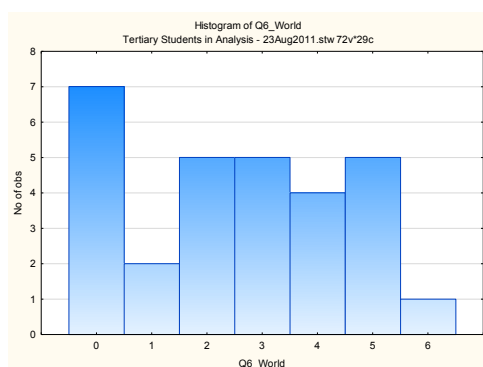
6. Classical



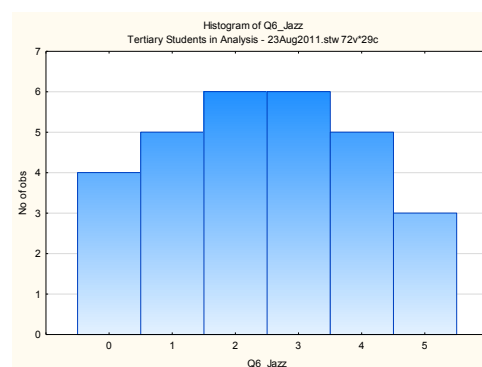
6. Pop



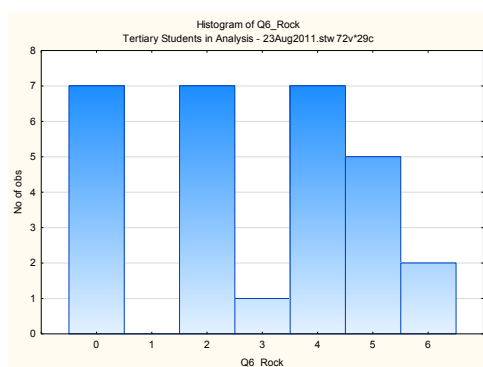
6. World



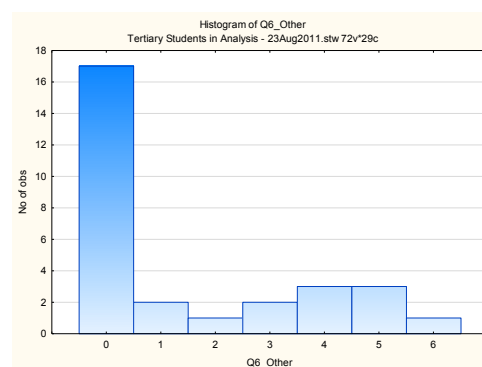
6. Jazz



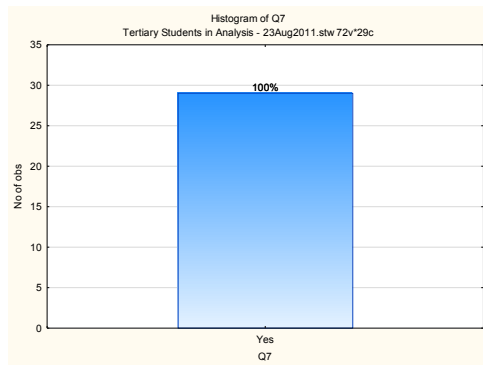
6. Rock



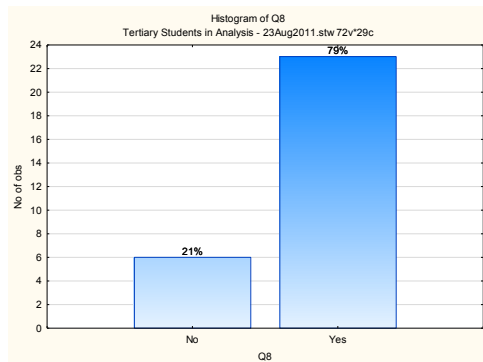
6. Other



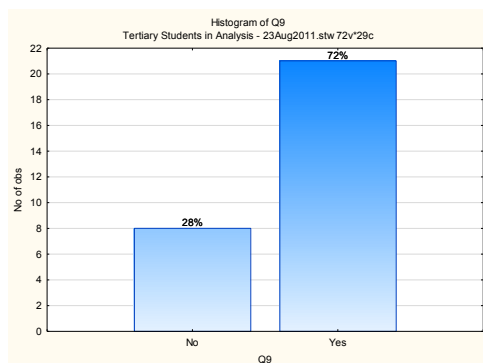
7. Have you ever been to a classical concert?



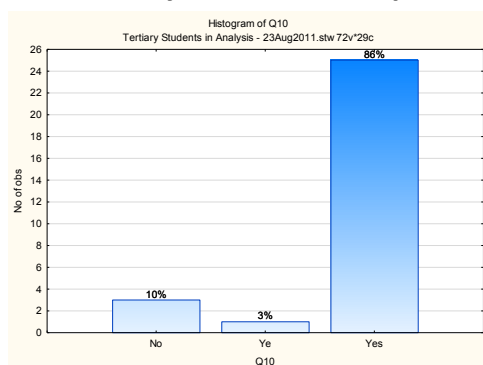
8. Do your parents listen to classical music?



9. Do you have a family member who is a musician?



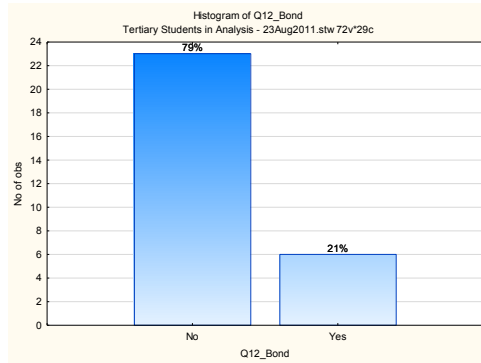
10. Would you like to be a professional musician one day?



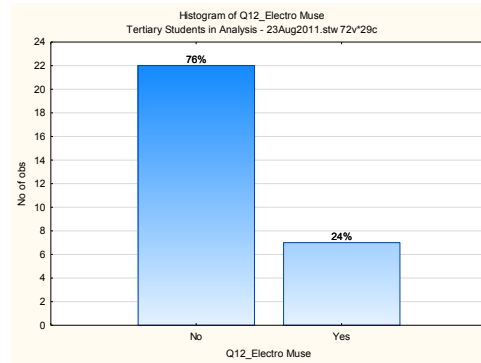
11. No graphic for question 11.

12. Please tick if the following groups if you have heard of them.

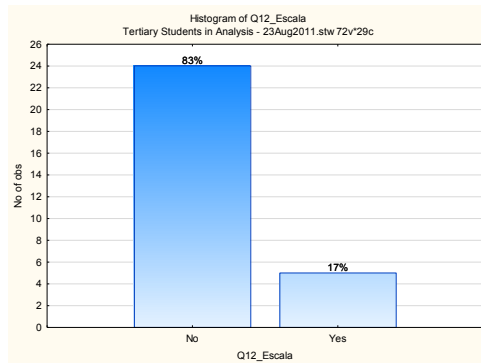
12. Bond



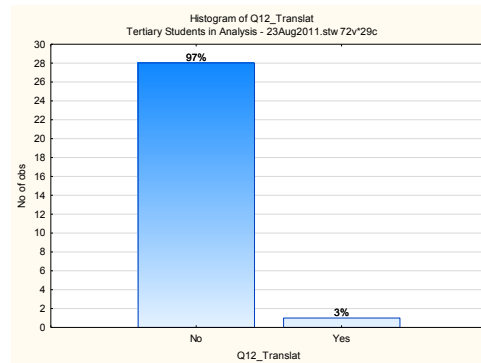
12. Electro Muse



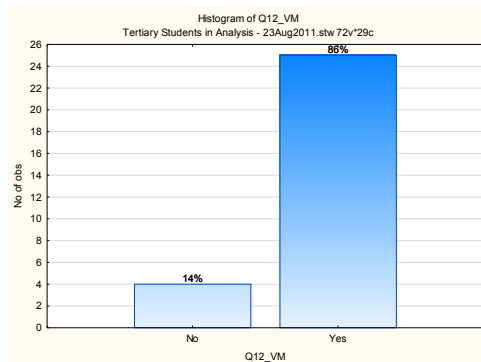
12. Escala



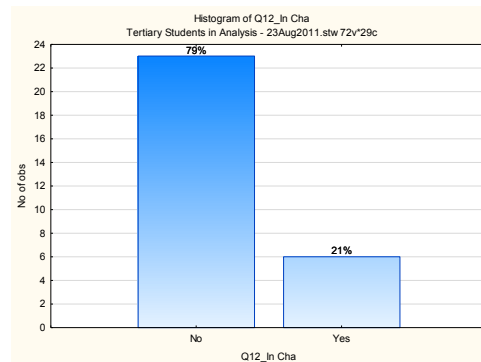
12. Translate



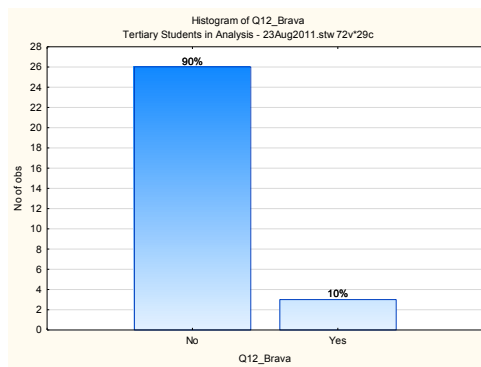
12. Vanessa Mae



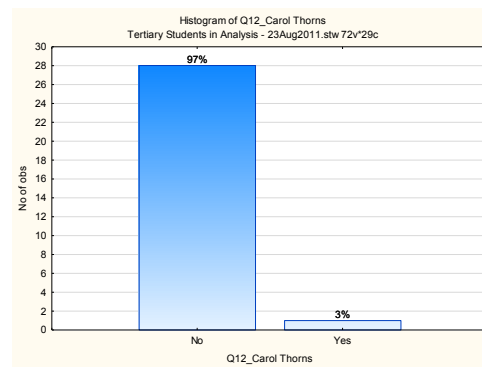
12. In-Cha



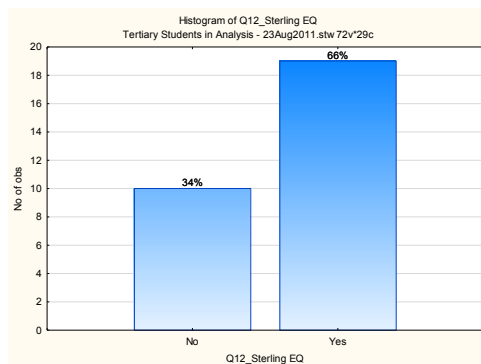
12. Brava



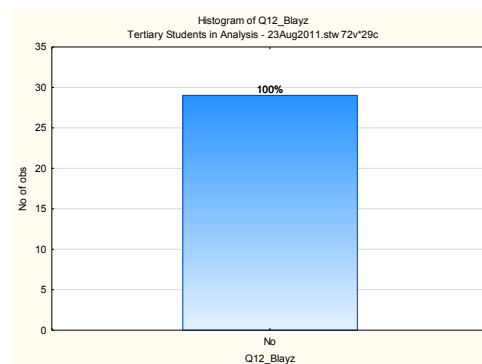
12. Carol Thorns



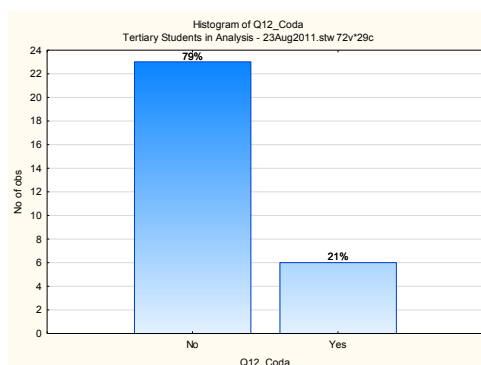
12. Sterling EQ



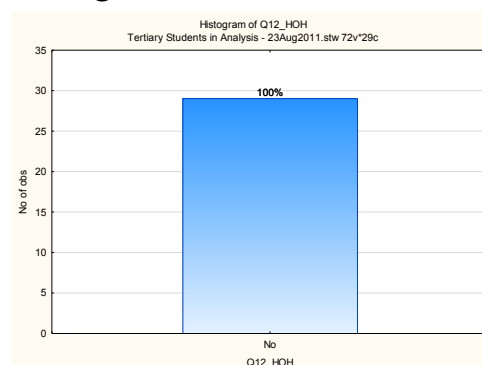
12. Blayz



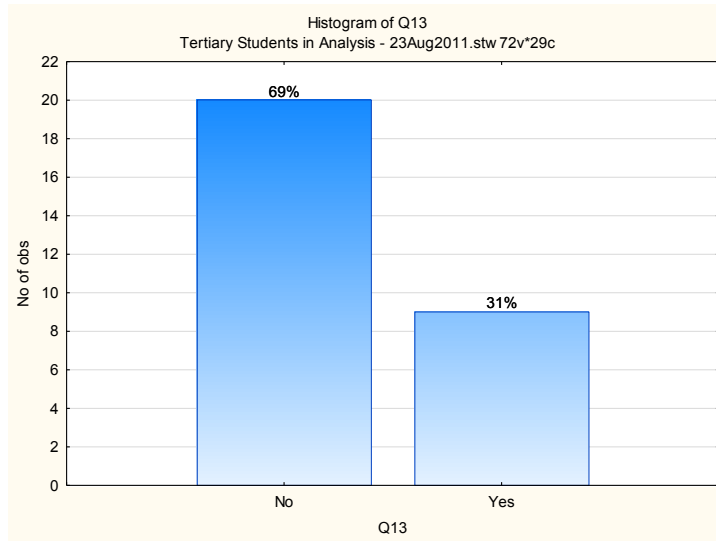
12. Coda



12. High on Heels

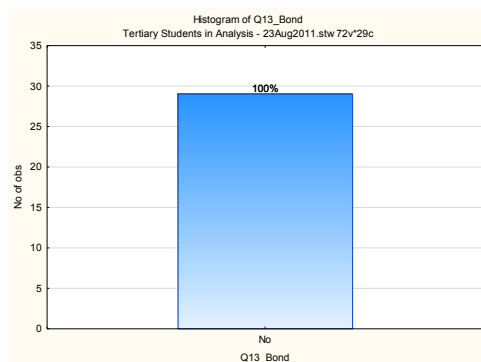


13. Have you ever been to a live concert of one of these groups?

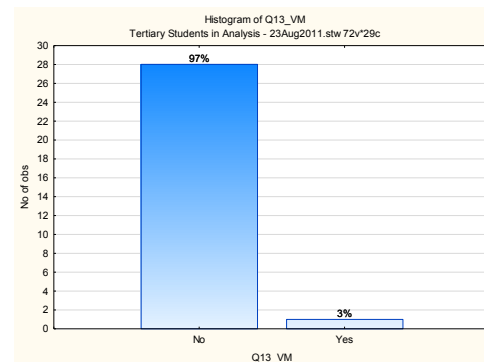


13.i If yes, which one?

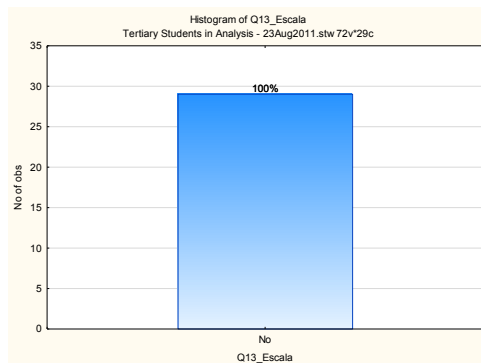
13.i. Bond



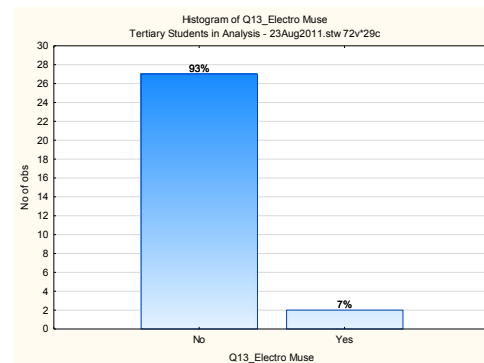
13.i. Vanessa Mae



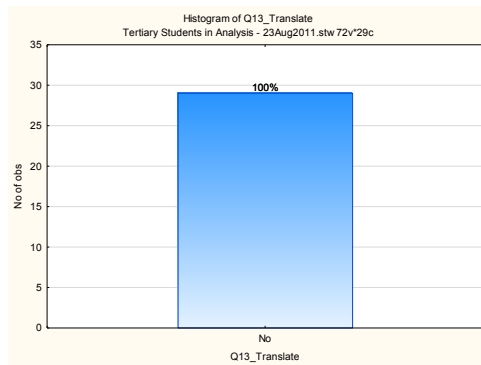
13.i. Escala



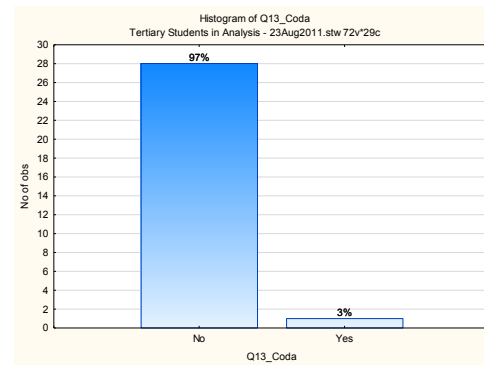
13.i. Electro Muse



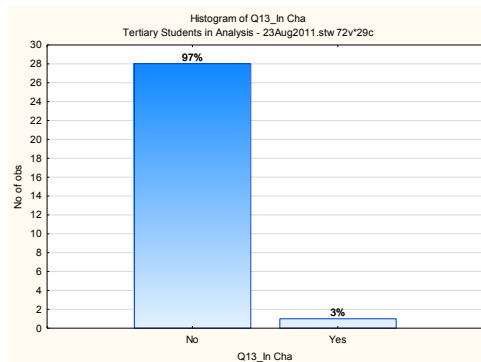
13.i. Translate



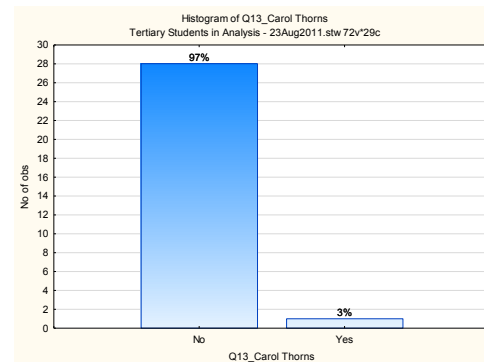
13.i. Coda



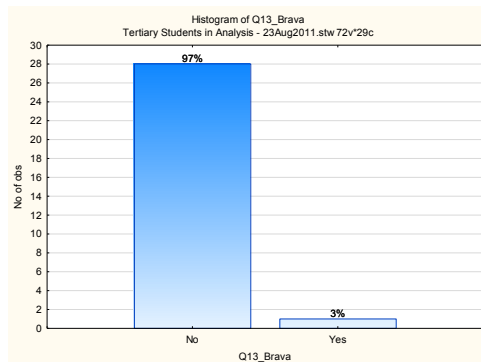
13.i. In-Cha



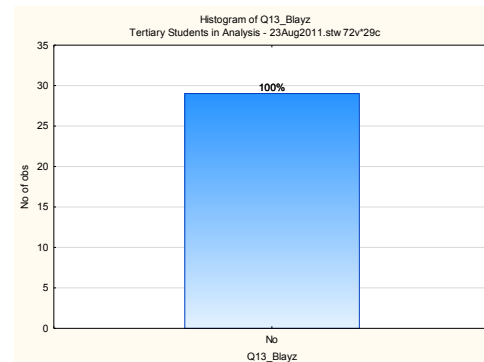
13.i. Carol Thorns



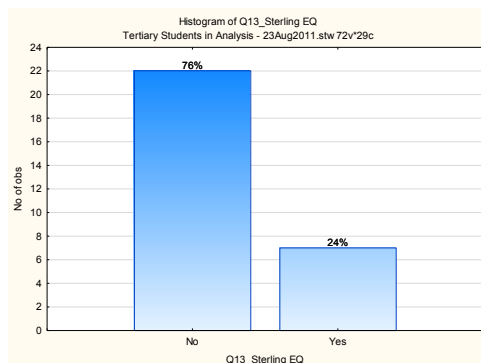
13.i. Brava



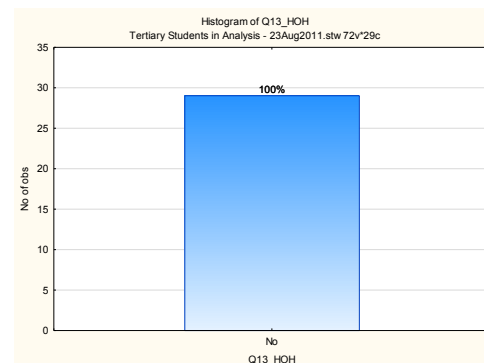
13.i. Blayz



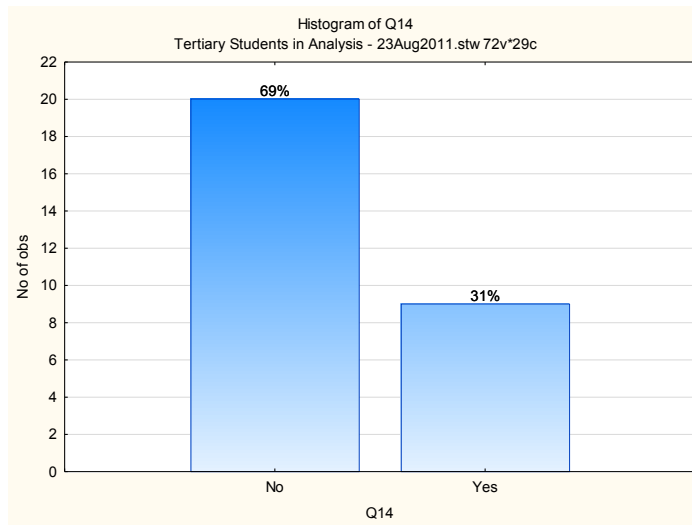
13.i. Sterling EQ



13.i. High on Heels

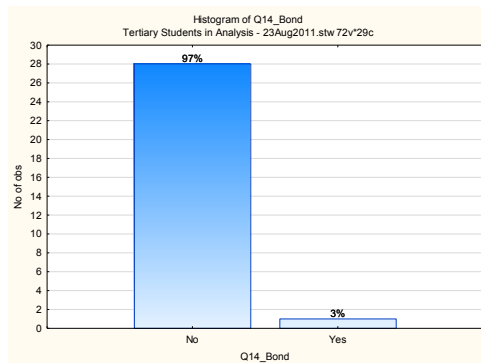


14. Do you own a CD of one of theses groups?

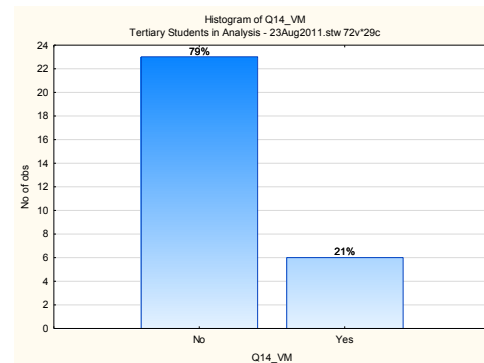


14.i. If yes, which one?

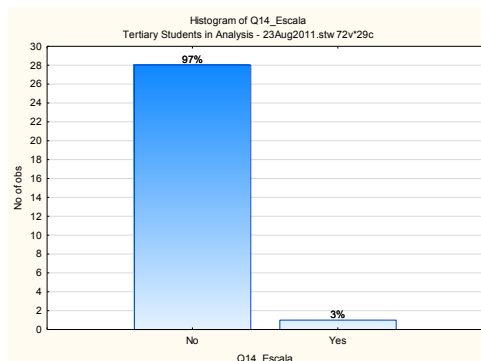
14.i Bond



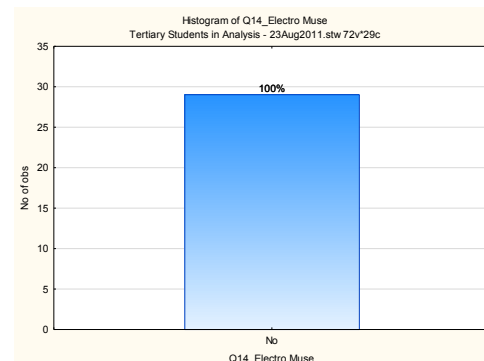
14.i. Vanessa Mae



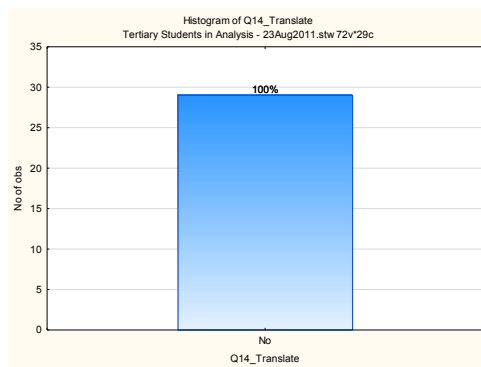
14.i. Escala



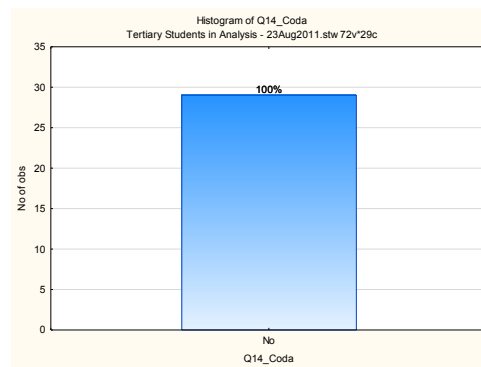
14.i. Electro Muse



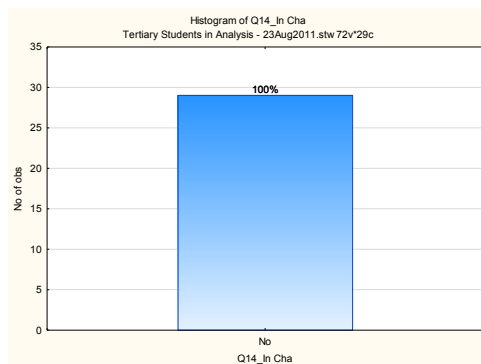
14.i. Translate



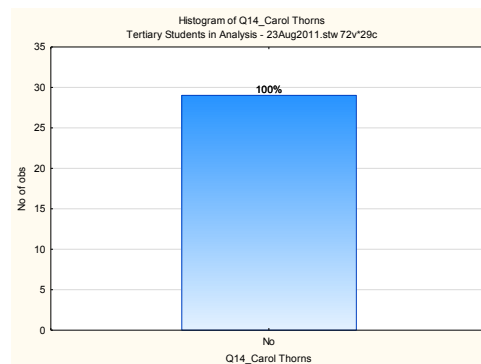
14.i. Coda



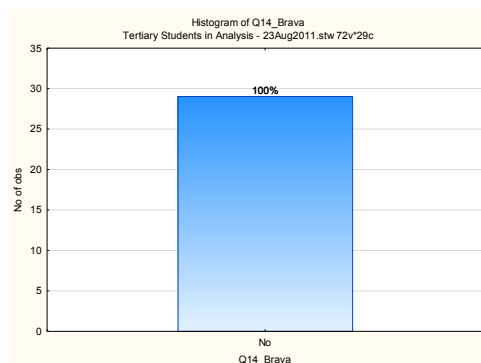
14.i. In-Cha



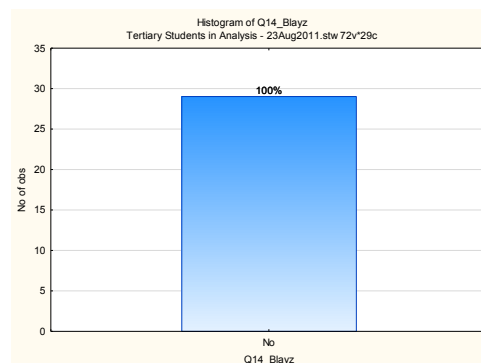
14.i. Carol Thorns



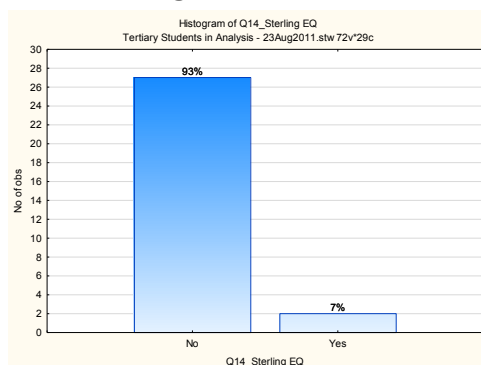
14.i. Brava



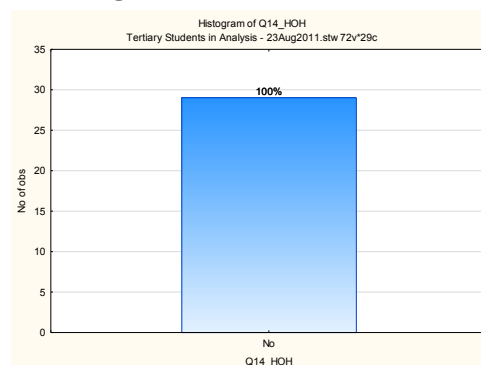
14.i. Blayz



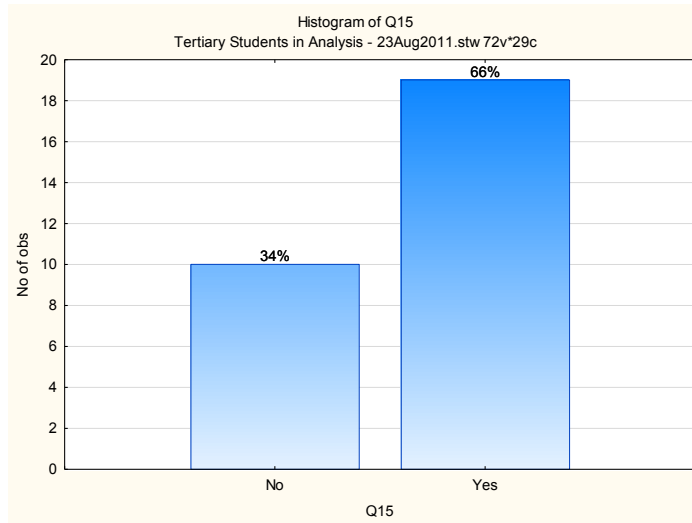
14.i. Sterling EQ



14.i. High on Heels

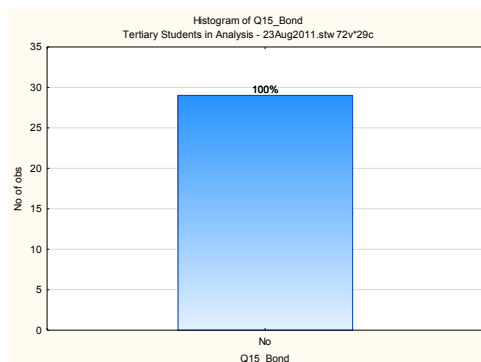


15. Have you ever seen one of these groups on TV?

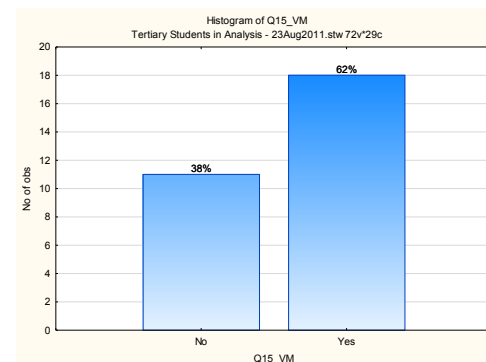


15.i If yes, which one?

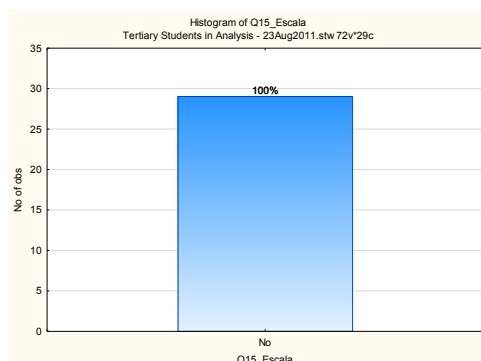
15.i. Bond



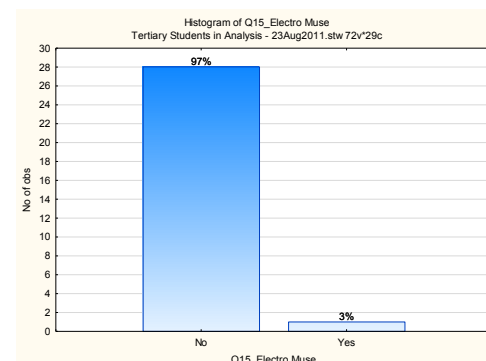
15.i. Vanessa Mae



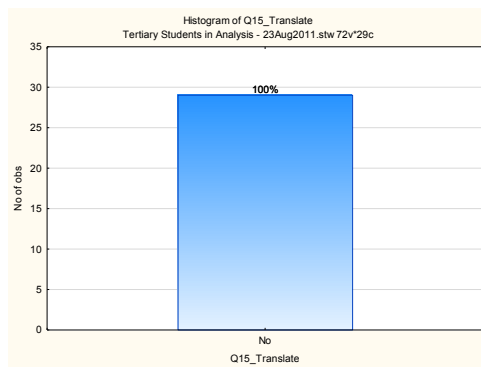
15.i. Escala



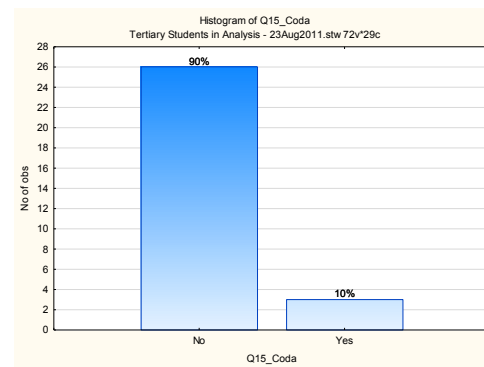
15.i. Electro Muse



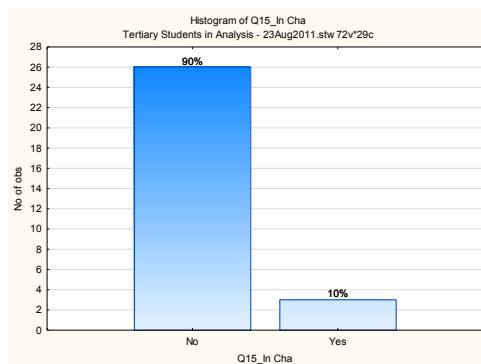
15.i. Translate



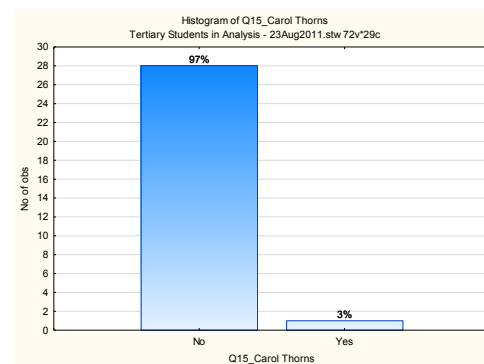
15.i. Coda



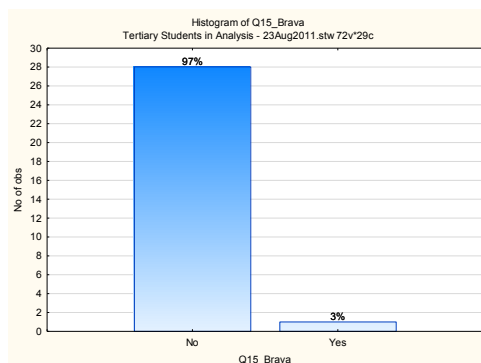
15.i. In-Cha



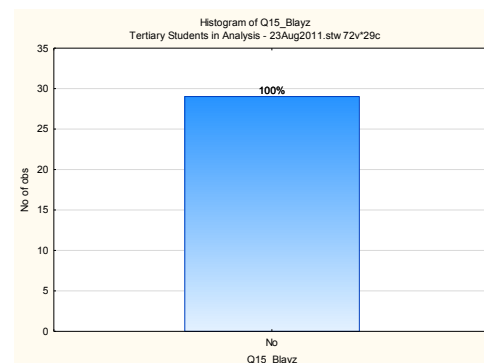
15.i. Carol Thorns



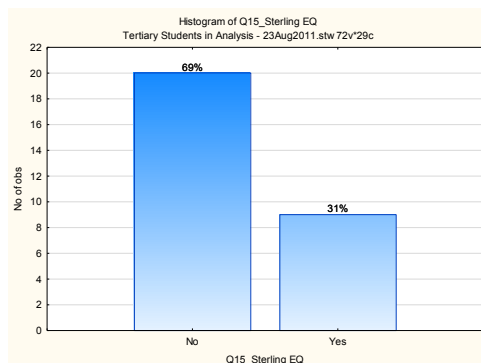
15.i. Brava



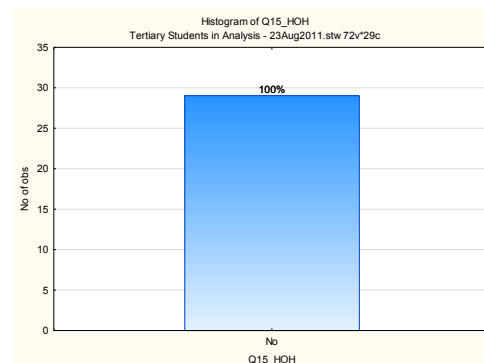
15.i. Blayz



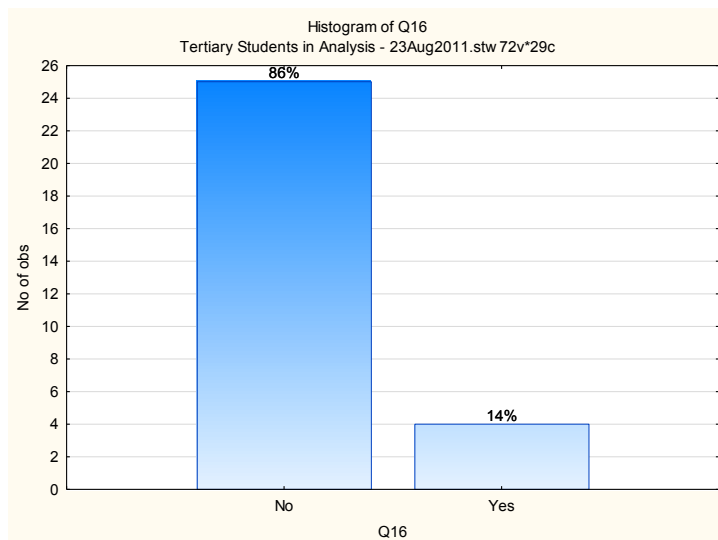
15.i. Sterling EQ



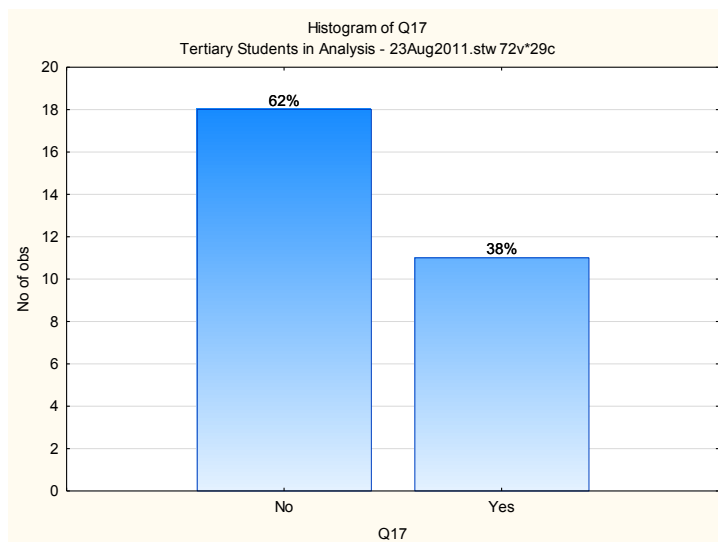
15.i. High on Heels



16. Does your music school teach electric violin, viola or cello?

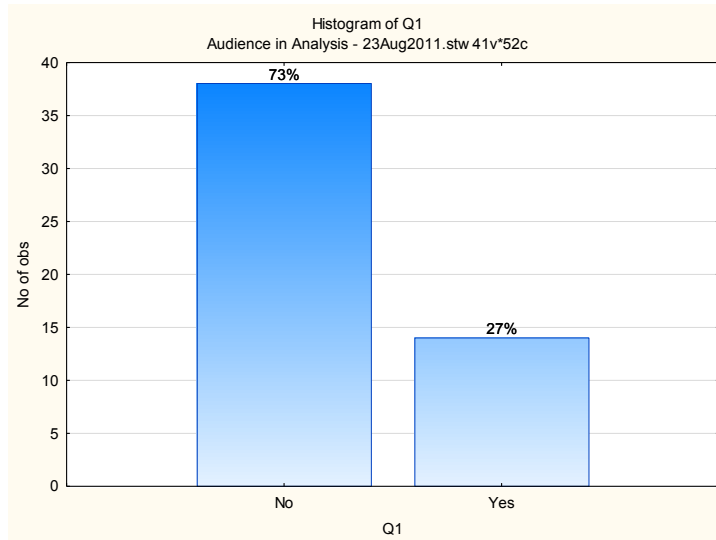


17. Would you like to learn the electric violin, viola or cello?

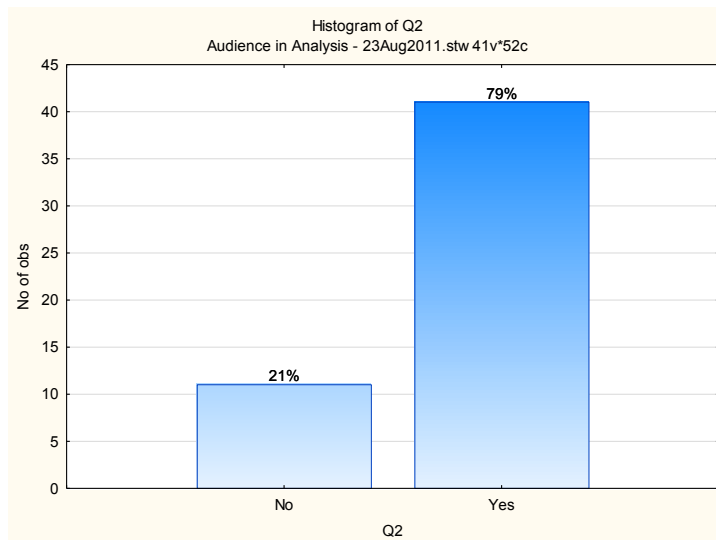


Results for Questionnaire: Audience at a Sterling EQ Concert on 11 July 2011

1. Do you regularly attend concerts of Sterling EQ?

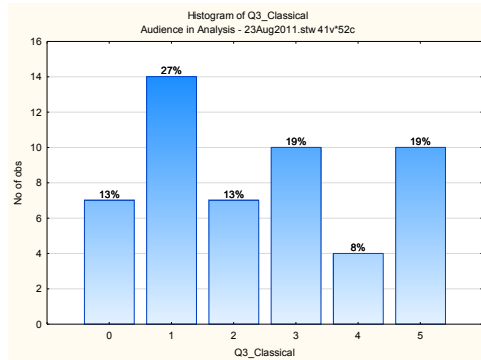


2. Do you regularly attend live music performances?

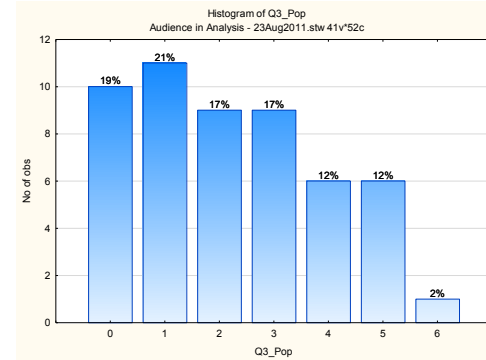


3. Please number form 1 to 5 your musical preference

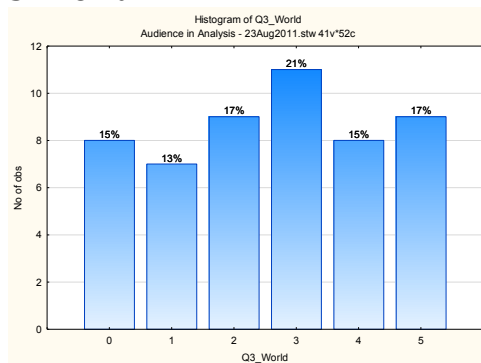
3. Classical



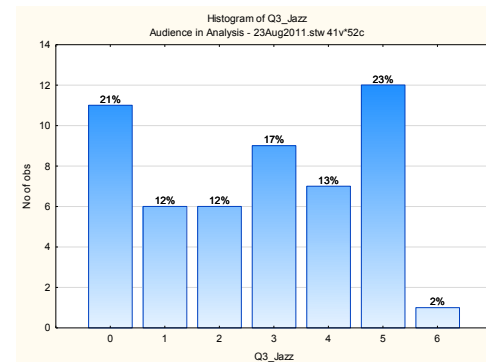
3. Pop



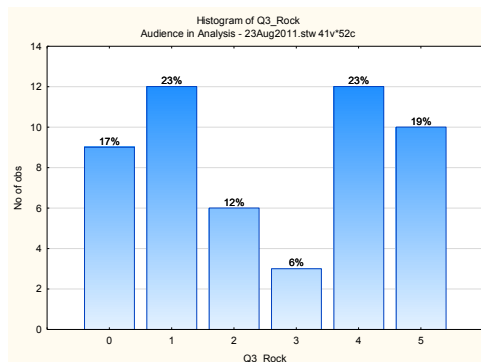
3. World



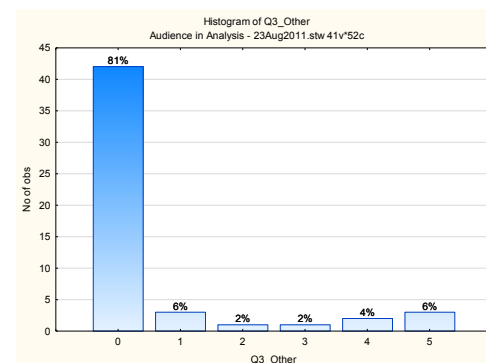
3. Jazz



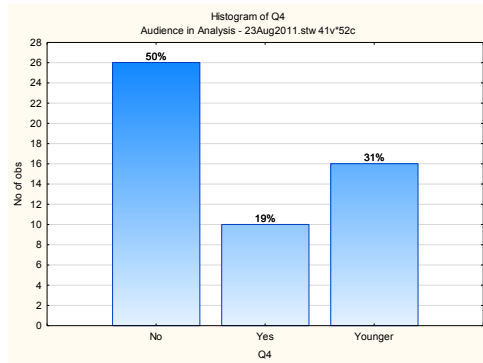
3. Rock



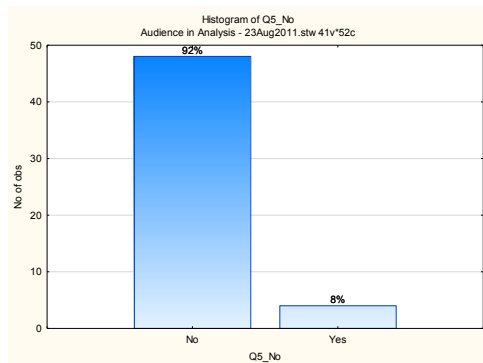
3. Other



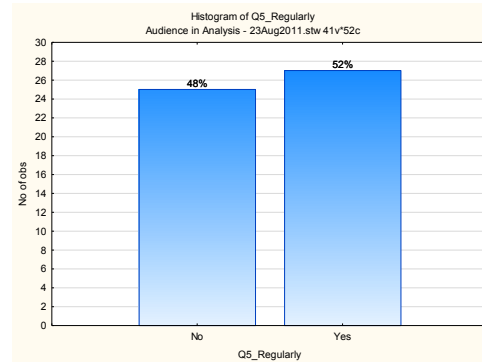
4. Do you play an instrument?



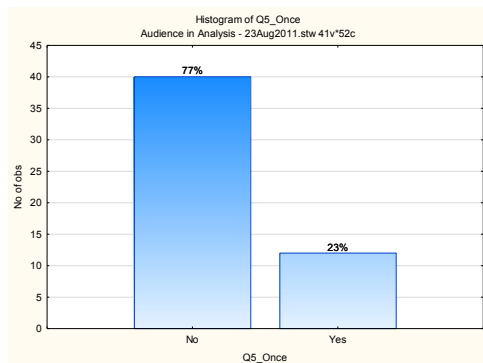
5. Have you ever attended a classical concert?



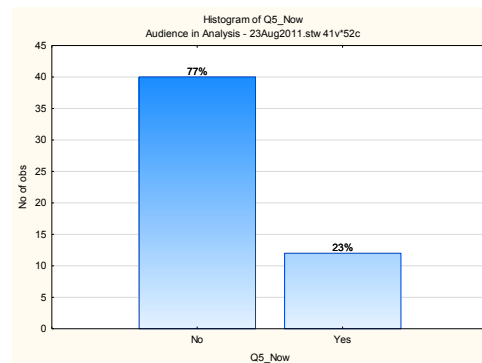
5. Regularly



5. Once

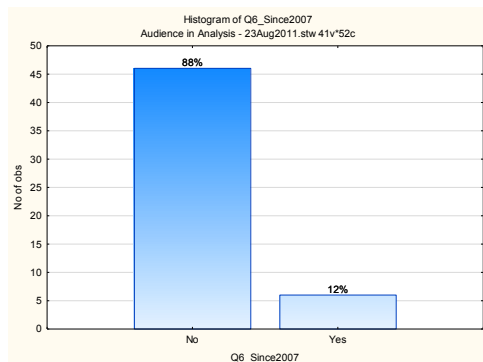


5. Now

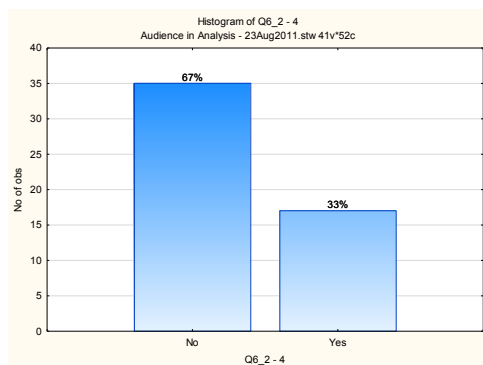


6. How long have you been a supporter of Sterling EQ?

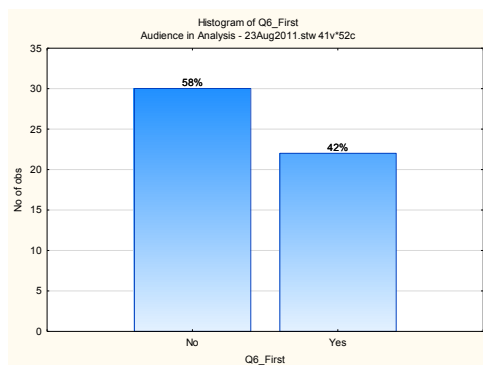
6. Since2007



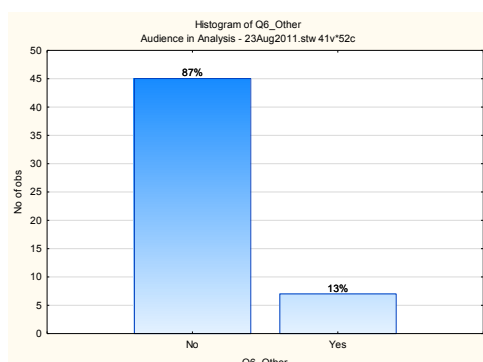
6. 2 – 4 years



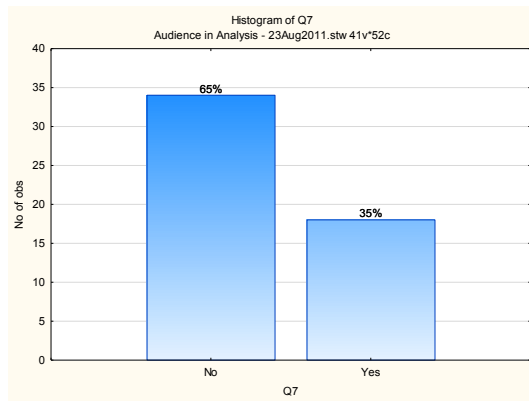
6. First time I've heard of them



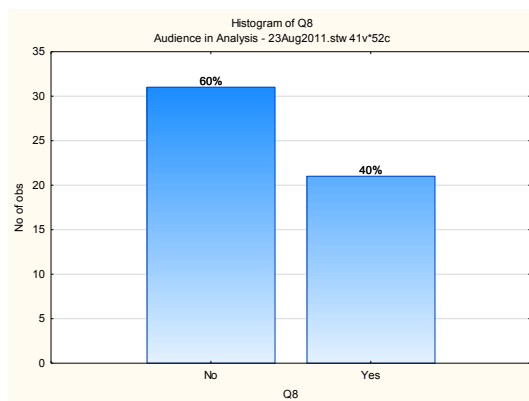
6. Other



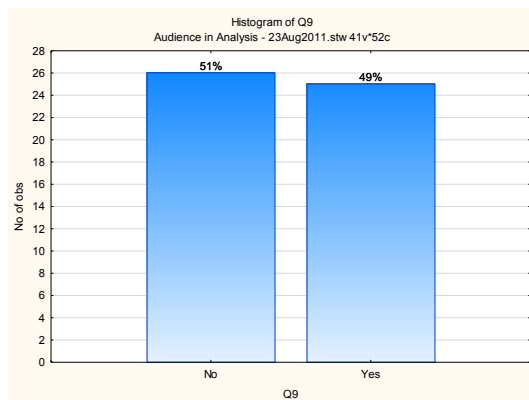
7. Do you own a Sterling EQ CD or DVD?



8. Do you have a favourite Sterling EQ song?

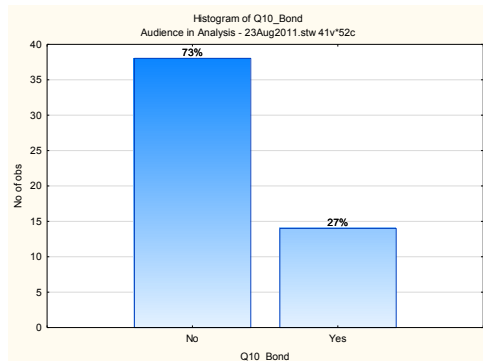


9. Would you like to be part of a group like Sterling EQ?

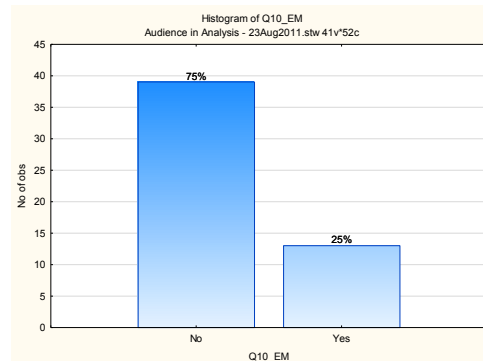


10. Please tick the following grups if you have ever heard of them.

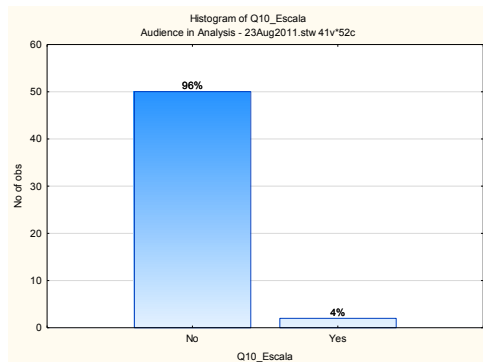
10. Bond



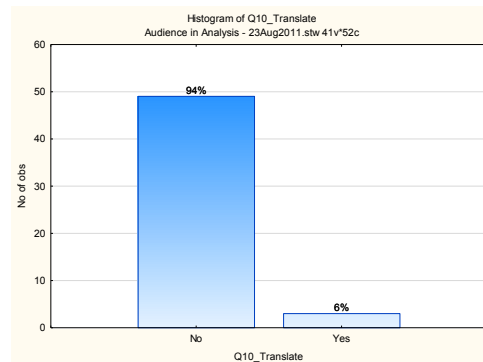
10. Electro Muse



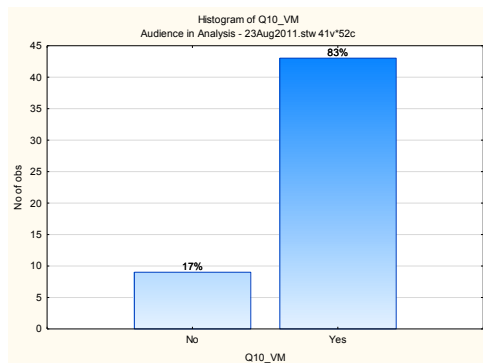
10. Escala



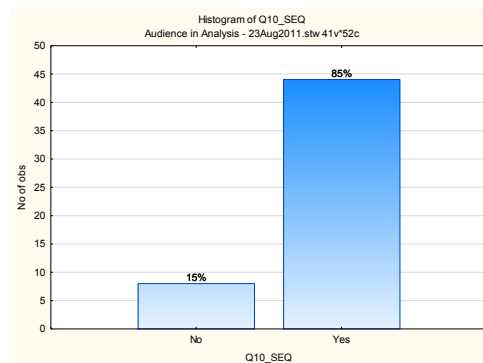
10. Translate



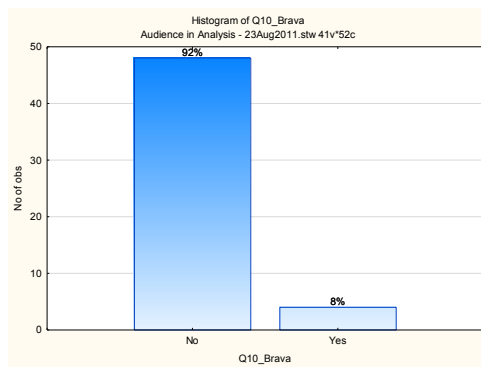
10. Vanessa Mae



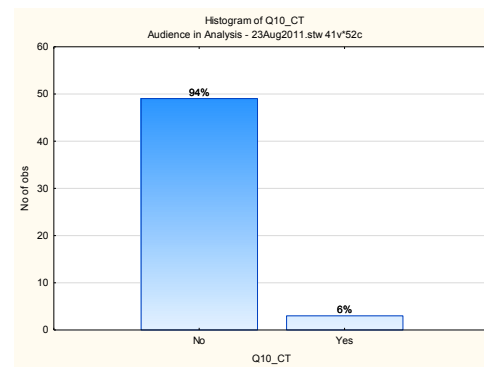
10. Sterling EQ



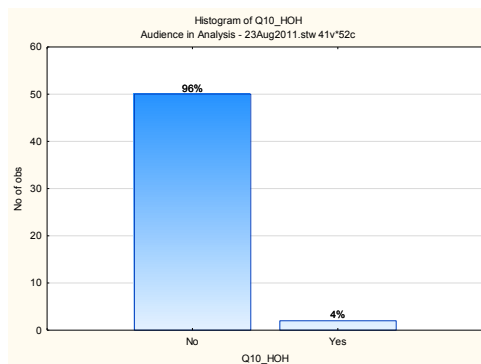
10. Brava



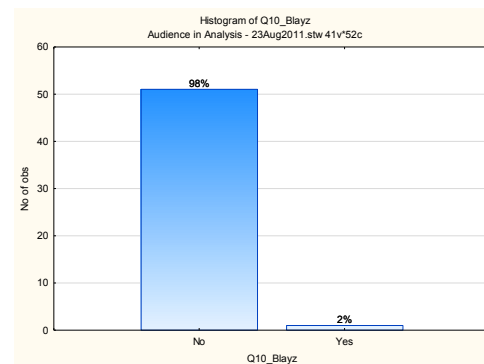
10. Carol Thorns



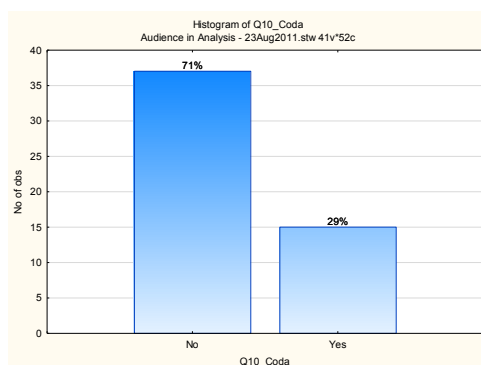
10. High on Heels



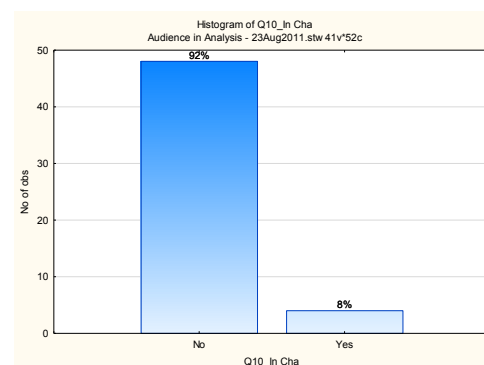
10. Blayz



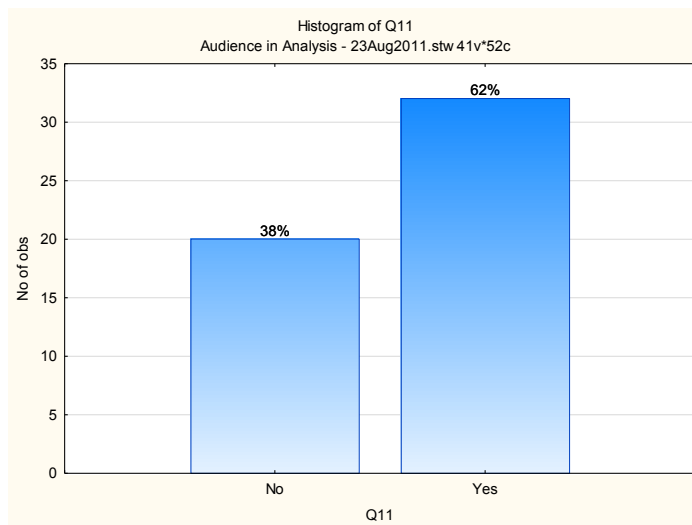
10. Coda



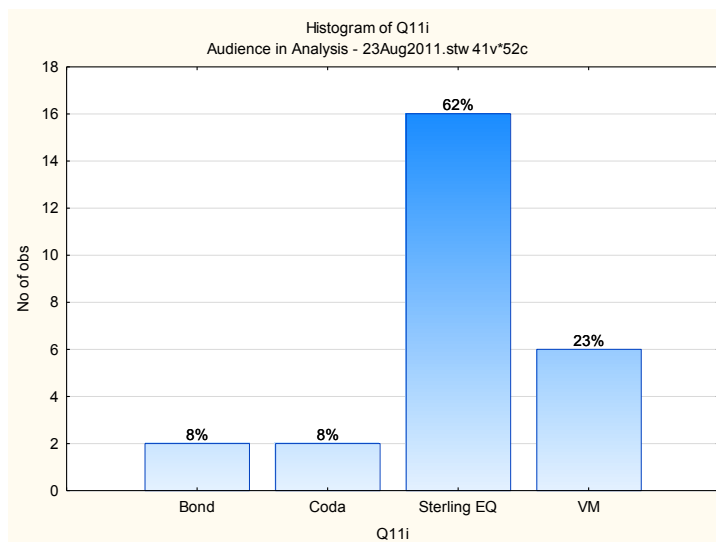
10. In-Cha



11. Do you support any of the above mentioned groups?

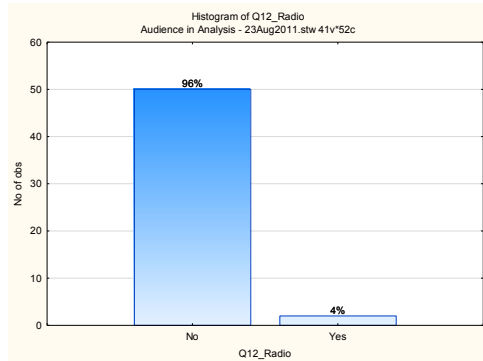


11.i. If yes, please specify.

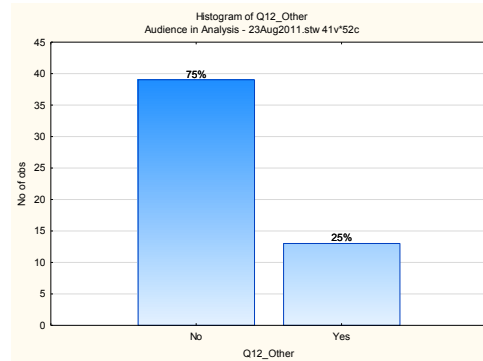


12. How did you first hear of Sterling EQ?

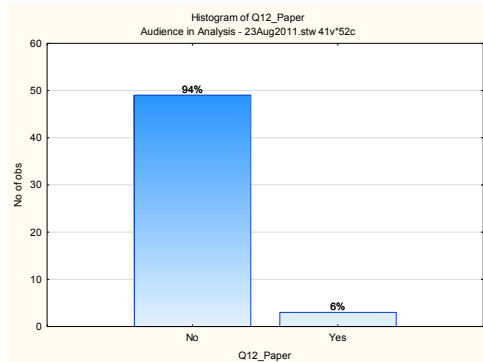
12. Radio



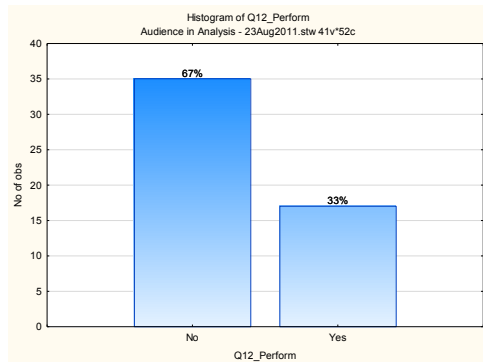
12. Other



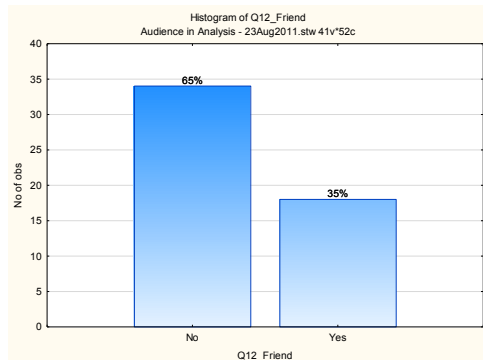
12. Newspaper



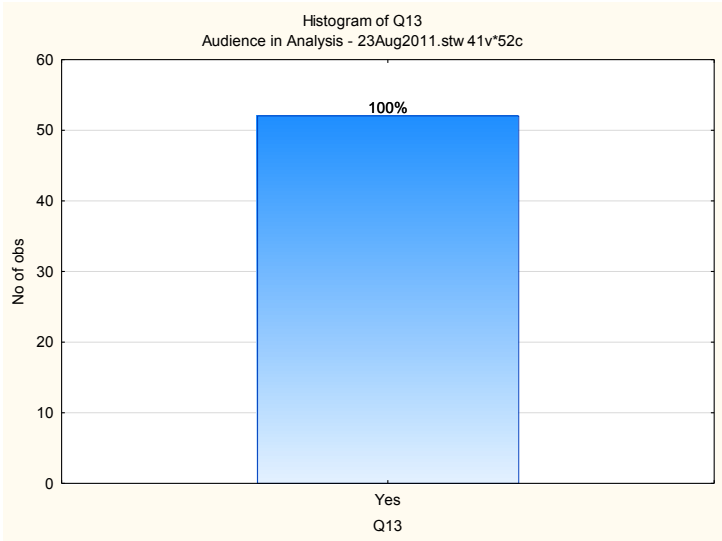
12. Live performance



12. From a friend



13. Would you attend another Sterling EQ concert after this?



Addendum C

Ethical Clearance



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jou kennisvenoot • your knowledge partner

19 July 2011

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Reference No. 577/2011

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Ms A van der Linde

LETTER OF ETHICS CLEARANCE

With regards to your application, I would like to inform you that the project, *The Rise and Development of Electric Bowed Instrument Groups in South Africa*, has been approved on condition that:

1. The researcher/s remain within the procedures and protocols indicated in the proposal;
2. The researcher/s stay within the boundaries of applicable national legislation, institutional guidelines, and applicable standards of scientific rigor that are followed within this field of study and that
3. Any substantive changes to this research project should be brought to the attention of the Ethics Committee with a view to obtain ethical clearance for it.

We wish you success with your research activities.

Best regards



SF Engelbrecht
MR SF ENGELBRECHT

Secretary: Research Ethics Committee: Human Research (Humanora)

